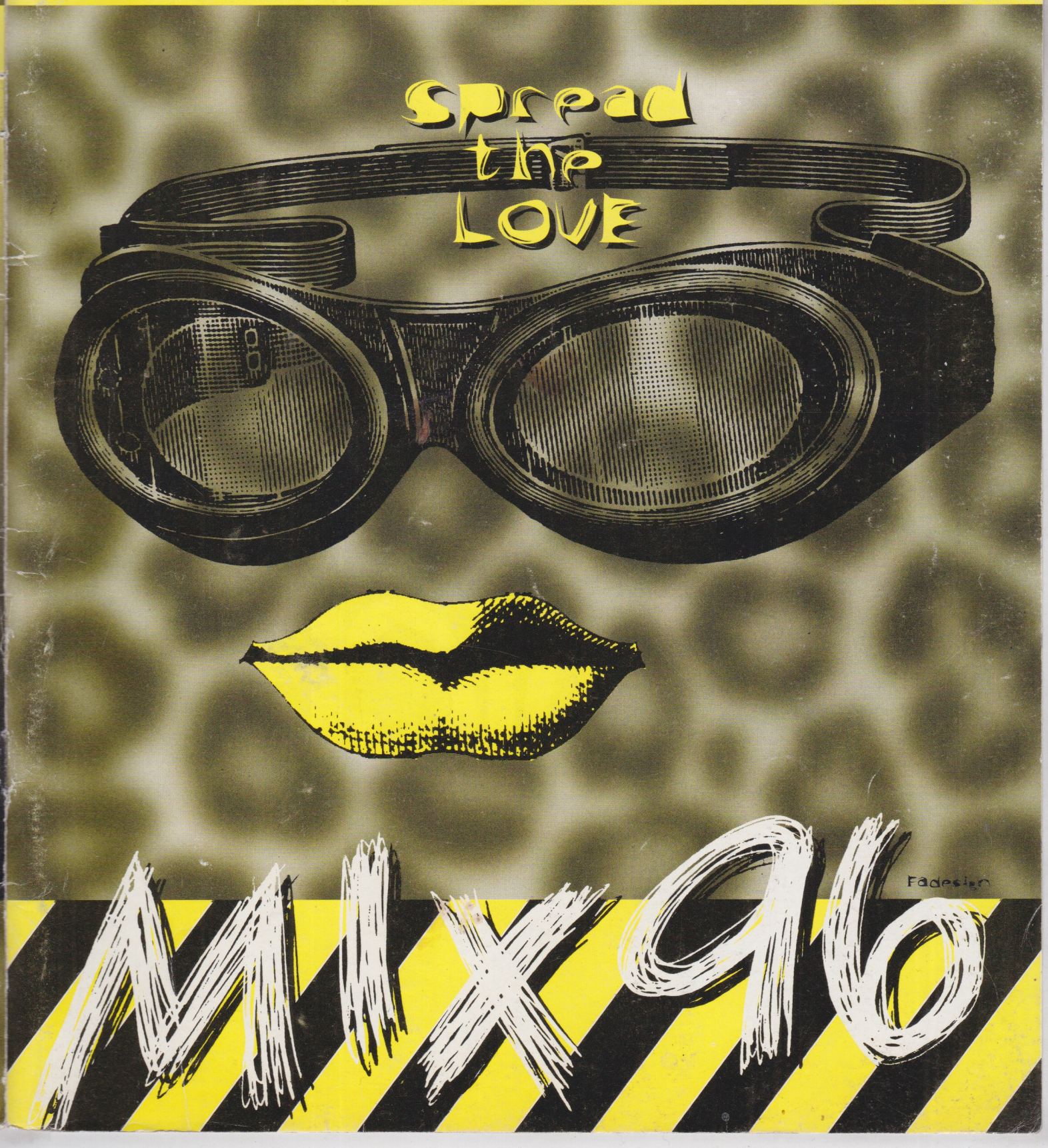
10TH New York Lesbian + Gay Experimental Film/Video Festival

November 14-24 1996



CONGRATULATIONS
ON A DECADE OF PROGRESS.

10 YEAR ANNIVERSARY
YOU GO GIRL!

MIX 96

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235 W. 125TH STREET
(BETWEEN 7TH AND 8TH AVENUES)
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NYU & VICTORIA TICKETS WILL BE SOLD AT THE RESPECTIVE BOX OFFICE STARTING 1 HOUR BEFORE THE FIRST SCREENING OF THE DAY. NO ADVANCE SALES OR RESERVATIONS. KNITTING FACTORY TICKETS ONLY (NO PASSES) ARE AVAILABLE IN ADVANCE BY CALLING 212.219.3006 FOR RESERVATIONS.
FOR MORE INFORMATION ABOUT MIX PLEASE CALL 212.501.2309.
FOR PARTY AND RECEPTION DETAILS, BE SURE TO PICK UP THE MIX 96 PARTY ITINERARY AVAILABLE IN THE LOBBIES THROUGHOUT THE FESTIVAL.

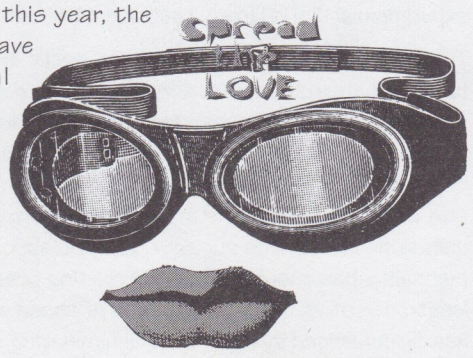
In the early nineties, there was an explosion of work by makers of color which engaged the issues of race, class, sexuality and aesthetics in ways that is revolutionizing experimental film. When the opportunity presented itself to take over the **New York Lesbian & Gay Experimental Film Festival** in 1992, I saw it as a chance to create a festival which encouraged this artistic movement by treating the artists involved better than we were being treated by mainstream gay festivals who often programmed our work in less than optimum (and sometimes racist) ways, and better than the so-called "ethnic" film festivals who program precious few of our works at all. After four years as director of **MIX**, I am extremely proud to have played a part in establishing a premier venue for work by queer people of color, expanding exposure for the work and rejuvenating interest in experimental media in the process.

Through hell and high water, scratching, scrimping and sewing up holes, **MIX** has reached it's tenth anniversary. And what a triumphant birthday it is! **MIX 96** presents more than 200 films, videos, and digital media from Australia, Belgium, Brazil, Canada, Cuba, France, Germany, Japan, Mexico, Netherlands, Switzerland, Taiwan, United Kingdom and the ol' US of A. **VICTORIA MIX** celebrates a decade of queer cinema from the African Diaspora and brings the first lesbian & gay festival to Harlem. The festival is successfully incorporating performance in its program and is bringing to the fore a veritable explosion of queer Asian diasporic work. We have expanded our broadcast program on **Free Speech TV**, a national cable access consortium reaching more than 6.5 million cable subscribers across America, making **MIX** by far the largest venue for queer media. We continue our cultural exchange with our sister festival, **MIX BRASIL**, and in March 1997, we will launch, in conjunction with Arturo Castelán and Edna Campos, a new sister festival, **MIX MÉXICO**—the first queer festival in the history of México.

This year is an important milestone in the growth of the Festival as an organization. A generous grant from the New York City Lesbian and Gay Funding Collaborative has enabled **MIX** to expand its board of directors to include myself, Jim Hubbard, Carole Pipolo, Anthony Williams, and Naudio Féliz. And we are pleased to announce that the board will also include the new **MIX** Festival Director, Sayeeda Clarke. Fortified by the talent and experience of our new board and director, **MIX** will continue to provide a fresh voice and a site of resistance to an increasingly conservative film festival environment by providing venues that are dedicated to the freedom of artistic and sexual expression across racial, economic and political lines and by increasing our outreach to new audiences.

In many ways, **MIX** is a miracle. It seems that each year, this festival happens out of the sheer will of its organizers and supporters. In my years in film and television, I have never worked with such a diverse, talented and dedicated group of people as those at **MIX**. Our sponsors have been supportive and our audiences loyal. I have enormous affection for **MIX** and those who make it happen and I will miss being its director. But I look forward to my responsibilities as a board member where I will be able to concentrate on audience outreach and market development, and I look forward to dedicating more time to making films of my own. Yes, making films—that's what it's all about, isn't it?

We have organized a wonderful program this year, the biggest yet, and I am thrilled that you have joined in to share this very special moment—indeed movement—of celebration, introspection, imagination, flirtation, rejuvenation, sexual and visual expression.



SPREAD THE LOVE!
Shari Frilot
Festival Director

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CO-FOUNDER'S STATEMENT

In early 1987, when Sarah Schulman and I approached Howard Guttenplan about renting the Millennium for the first festival, he asked us "Is there an audience for this work?" I could only answer, "I don't know, but we're about to find out."

We founded this festival on the simple premise that there was a large body of work that wasn't being shown in lesbian and gay film festivals because it was experimental and thus deemed too difficult and lacking an audience. Conversely, it wasn't being shown in avant-garde showcases and museums because of its unabashedly gay subject matter. However, we quickly realized that we were actually in the midst of a much larger enterprise: the creation and fostering of an authentic lesbian and gay culture in an extremely hostile environment.

In terms of the original premise, I think it is fair to say, we have succeeded. When we began this festival, there were a handful of lesbian and gay film festivals in the world. Today, there are more than 60 held every year. Almost every one of them includes experimental work. Similarly, avant-garde showcases and museums, which ten years ago would show only the gay classics of the avant-garde, are now infinitely more open to contemporary lesbian and gay work. Personally, I would be happier if the festivals didn't segregate the work into experimental shows and did a better job of educating their audiences to the rewards of viewing complex and deeply felt original work. I would also prefer it if museums didn't tend to use "Selections from MIX" programs to attract an exclusively gay audience and would incorporate this work into their core programming.

In addition, we have grown from a festival of 60 mostly older films to a celebration of nearly 200 new films and videos each year. There has been an explosion of lesbian and gay media making in the past decade and I am happy to take a small amount of credit for that. This festival has created an open and accepting space that has fostered the making of work. We know that people who had never made a film or video before have made work for MIX. Filmmakers who had abandoned filmmaking have taken up the camera again because of MIX, and numerous makers create work annually because they know they have a welcoming place to show it. We also know that we have brought new audiences to lesbian and gay media, especially through the potential for outreach created by our system of outside curators. This system was first proposed by Jerry Tartaglia and has flourished under the generous guidance of Shari Frilot.

Our success, unfortunately, has always been dampened by forces in the larger world. We naively believed in the beginning that by encouraging lesbian and gay experimental filmmaking we would be nurturing a lesbian and gay culture that would express the visions of our community, instead we are witnessing the Hollywoodization of our cinema. We have always seen experimental film and video not as a fringe enterprise, but as the expression at the very core of lesbian and gay culture. These films and videos reveal not only the deepest emotions of the individual makers, but also the most critical concerns of the community, expressed in the most cogent manner possible. If the films and videos are difficult, this is chiefly because the ideas are difficult, not because the maker is interested in frustrating the audience. Experimental film has often been accused of being elitist because it is seen (and geared towards) a small audience. In truth, experimental film is largely the authentic voice of the underclass.

The notion that film should express social and political ideas hardly exists anymore. It has been entirely replaced by the phony doctrine that everything of worth can and should compete in the marketplace. This is ludicrous, simply because the marketplace is rigged so that only certain kinds of endeavors will succeed. Throwing art into the marketplace will ensure that only two kinds of art will thrive: art that appeals to the rich and art that thrills the masses into forgetting their rotten lives. Any work that questions the status quo will quickly disappear. In the gay community, this marketplace mentality has resulted in an increasing pressure on mediamakers to create feature-length narrative films. While most of those who were dubbed the Queer New Wave were heavily influenced by experimental filmmaking, we are more frequently seeing the same old

stupid Hollywood formulas imposed on homosexual characters in films actually made by Hollywood and by "independent" filmmakers. The crucial questions remain: whose stories will be told and how will they be told?

This year we have been forced to show several films without reference to their actual titles and not allowed to publicize our screenings of them so as not to queer their chances of getting into Sundance or New Directors. Some of these films were financed by an agency specifically formed to foster work for and by under-served communities. Instead of pressuring television networks and straight festivals to show more lesbian and gay work, they bully us. They put us in the untenable position of having to choose between not showing a film or showing it furtively. Either way the lesbian and gay community is shortchanged and the worst of all lesbian and gay institutions — the closet — is reinforced.

Finally, this festival is always in difficult financial straits and our funding has always been inadequate. We have been forced to re-invent ourselves in order to appeal to advertisers to make up for the lack of public funding. Moreover, taking inflation into consideration, our total income has hardly grown since the second festival. Our expenses have mounted considerably, putting the future of the festival in real jeopardy. Because our previous main venue asked for a 320% increase, we were thrown on the mercy of the marketplace and faced a city filled with uncaring venues that insisted on even more exorbitant rentals. We have been very lucky to secure three wonderful theaters for this year's festival, nevertheless our main venue costs are three times what they were last year.

The Republicans have convinced everybody that we are wasting government money supporting the arts, and that the answer is to get rid of the NEA. I think we should counter this by insisting that the government fund defense projects and roads the way we fund art. Government agencies should give construction companies 10% of what they need and tell them to go out and raise the rest.

There is no doubt that after ten years of this Festival lesbian and gay experimental films and videos are seen in many, many more places than ever before and that an abundance of work is being made. But simply making more work is not enough. We have to change the world for the better. We have a great responsibility to contribute to a larger discourse, to be a vital part of a freewheeling, contentious discussion that forges a unique, authentic, exciting, living, breathing lesbian and gay culture in spite of all the forces arrayed against us. If we do not succeed in this endeavor, I'm afraid that all we will have done is create a nicer ghetto.

—Jim Hubbard, October 28, 1996

ROBERT F. REID-PHARR

The experimental process mirrors, in many ways, the process of understanding a gay identity, both demand an endless re-imagining of the self and the world in order to envision and create what the mainstream believes should not and must not exist.—Sarah Schulman and Jim Hubbard, 1987

A sweet well-meaning neighbor tells me: "You know they only just started letting Black men back into the building. The others were evicted, or died."
—Robert, 1996

It is difficult to write logically, cogently about an institution as significant as MIX, almost impossible to disconnect from the narrative, to properly decipher where the history of MIX ends and my story, our story begins. The facts are easy enough. In 1987 Sarah Schulman and Jim Hubbard founded what was then known as the New York Lesbian and Gay Experimental Film Festival. It was housed for two years at the Millennium Film Workshop, then the Anthology Film Archives. In 1992, the board of directors seriously revamped the festival, first by expanding the programming to include video, and second by inviting guest curators to produce many of the programs, making The New York Experimental Festival one of the most "hands-on" film/video festivals in the country. That same year Sarah Schulman resigned as co-curator, setting in motion a process of growth and re-evaluation that culminated with the selection of Shari Frilot and Karim Aïnouz as the festival directors. The New York Experimental Festival became, as a consequence, not only the oldest continuous gay and lesbian festival in the city of New York, but the only major queer festival directed by people of color. Importantly, Shari Frilot continues as the one of the few people of color in any significant position within the gay and lesbian festival world. It was in 1993, that the festival was once again reincarnated, this time into the form with which most of us are familiar: "MIX: The New York Lesbian and Gay Experimental Film/Video Festival." That same year, MIX Brasil was successfully initiated in São Paolo and plans are now being made for MIX México.

The truth of the matter, however, is that the history of MIX is quite a bit more messy than that. Indeed the story of MIX's coming of age is in many ways the story of the queer movement, the story of gay and lesbian festivals, the story of experimental film and video and also importantly the collective story of many individuals (Sarah, Jim, Shari, Stephen, Gregg, Anie and Thomas, to name a few). Always run on shoe-string budget MIX has prospered—and suffered—precisely because it has always had such indeterminate boundaries. Indeed as a number of commentators have remarked what is truly experimental about the MIX festival is the way in which it has always worked to draw together not simply an impressive variety of films and videos, but also an impressive variety of people. Reviewing the festival in the September 17 issue of the *Gay Community News*, Alisa Lebow wrote: "The issues and approaches are varied. Most of the films by men...are informed either explicitly or implicitly by the AIDS crisis.....Many of the women filmmakers are grappling in their films with their own relationship to representation and desire.... "Jewelle Gomez adds in her September 19, 1990 commentary in *Outweek*: "This year's Lesbian and Gay Experimental Film Festival offers a great variety of films embodying [the] loss of naiveté." I reiterated the fact of MIX's diversity when I wrote in the January, 1995 issue of *Afterimage* that "There's a motley assortment of queer film and videomakers out there just itching to cajole, seduce, and threaten their way into your local theaters and onto your favorite screens."

Still, I have yet to capture how messy MIX actually is. Yes, its programming has been remarkably inclusive. Yes, it has offered a venue to artists who have been largely shunned by the mainstream, including the gay and lesbian mainstream. Yes, the curators have experimented with how films can be screened, including producing the wildly successful *1000 Dreams of Desire* program in 1993 in which videos were presented in the cum-stained booths of the Ann Street Adult Entertainment Center. Yes, many prominent people of color have been nurtured by MIX at early points in their careers (Thomas Harris, Isaac Julien, Raúl Ferrera-Balanquet, Felix Rodriguez, Frances Negron-Muntaner, Jack Waters, Cheryl Dunye). Yes, MIX has premiered more queer works by people of color than any other festival in the world, gay, straight, black, white or otherwise. Yes, MIX New York has helped to initiate gay and lesbian film festivals in Brazil and now México. Yes, MIX has brought experimental film and video to diverse communities throughout the U.S., including Harlem, Los Angeles, San Diego and Lewiston, Maine to name a few. But there is something more personal, more intimate that is part of the MIX experience, the history of MIX.

MIX has not simply represented the diversity of the gay and lesbian community, it has

helped to create that diversity. Or perhaps better put, it has been one of the few places in which real diversity has actually been celebrated and encouraged within the gay and lesbian community. In that sense, MIX has been a lifeline for those of us who imagine a queer community that is something bigger and better than some sort of grand scale Benetton advertisement. This has taken real courage on the part of both the MIX staff and the makers. This commitment to inclusivity, diversity and experimentation is not easy to fund in an America in which many gay and lesbian people think that progressive politics and culture is one great exercise in consumerism and middle of the road "We wanna be just like straight (white) people" politics. Indeed the late Vito Russo had it right when he wrote of the festival in the October 24, 1988 issue of the *Advocate* that: "Experimental films have always had limited appeal. For most audiences, movies are nothing more than entertainment. Experimental films do sometimes entertain, in the broadest sense, but they also challenge the viewer to do some independent thinking; to participate in the experience." It is this participation, this putting oneself into the films and into the festival, that is the heart of MIX. And yes, this process is difficult—and always messy— but it has been a process that has helped sustain movements, communities and individuals.

—Robert F. Reid-Pharr, October 1996

A VALENTINE FROM NYSCA

Congratulations on your 10th Anniversary. We look to the MIX Festival to nurture the work of experimental film and video artists, to welcome emerging voices, artists from abroad and those talents who continue to struggle to produce work that is unapologetically experimental. This clearly is a work of love. Bravo to the artists, the festival's indefatigable organizers and volunteers for a decade of challengingly adventurous programming.

—Debby Silverfine
Director of Electronic Media and Film Program
New York State Council on the Arts

WE TRY HARDER
BY SARAH SCHULMAN

When I think back, I 've had to realize that Jim and I still live by the same values that we shared when we started this festival ten years ago. I'm proud to say that the festival still embodies them. Namely that community is something to be built and participated in, not a stepping stone to power. And, that the process of art making, just like the life of the artist, cannot authentically be built around career development and social positioning. Instead, it must be a constant investigation, a grappling with emotions and aesthetic questions that other people find too difficult to face. But when we do face them we go through a process of imagination, frustration, re-imagination that produces a revelation. And it is the communication of that revelation that makes the relationship between artist and reader/viewer so intimate.

What makes it amazing is that MIX has maintained its integrity in such a sad and retrograde period. The gay community has devolved into a grotesque artifice of normalcy that obscures (and relies on the erasure of) the meaningful work that so many of us are still doing. Consequently, gay and lesbian film also functions on these two levels. The last ten years have produced a slick surface of palatable, dishonest and highly rewarded work while many men and women are still struggling to invent film and video that honestly engages the aesthetics and true content of our lived experiences as lesbians and gay men. Experimental filmmakers can work in MTV paradigms and gay artists now have a marketplace for watered down, acceptable images of homosexuality. When this festival began, neither of those possibilities existed. Having just spent three years writing a novel about McCarthyism, I know that we are not the first people in history to see such a widespread defection from basic ethics. But it is still upsetting and surprising, none the less. But, seeing so many artists stay true to the cause of Invention against such huge odds, gives me enormous hope for our people. I believe that homosexuals are different and that we have as much to offer from that difference as we ever had. NO fake discourse of normalcy will shake me from that premise.

There have been so many heroes. When Jim and I were programming the first festival, we had a wide range of work. We had work by women, men, straight people, work about trans-sexuals, archival work etc. But one of the stand-out wonderful experiences for me of that first year was going with Jim to meet Su Friedrich to ask if we could premiere her new feature , *Damned If You Don't* on our first opening night. Su was the closest thing to famous lesbian artist at the time. She and Barbara Hammer were really the only artists with integrity enough to have overt lesbian content in their film work. And yet, in a anomalous situation that has to do with the insularity of experimental film (that difficult combination of obscurity and protection that comes from not producing a commodity object) they were still able to be recognized, to some extent, for the merit of their achievement. Coming from a long history of collective and politically engaged art-making Su agreed to lend her name and work to our very community-based event. And here, ten years later, she's still doing it.

Or, I remember when Ela Troyano (one of the few straight filmmakers who constantly took this festival seriously and whose democratic model of The New York Film Festival, Downtown provided an inspirational curatorial style) sent me and Jim to the depths of the Lower Eastside to meet Carl George, Peter Cramer and Jack Waters who were facilitating other artists' work on a daily basis. They ran ABC No Rio, they ran Allied Productions, Naked Eye Cinema, showed other people's work, schlepping it all over town. They even wrote fake reviews from fictitious newspapers when necessary. And today they are three of the people I love most in the world, still committed to grass-roots art making. Still being willing to take risks and be insane in their work. And still able to love and cherish friends regardless of someone's social standing or connections. There were other inspirations: Jerry Tartaglia, committed to keeping alive the work of gay experimental filmmakers from the past. One of the first people to engage AIDS anger in cinema. Marguerite Paris, another veteran who had first person stories about Maya Deren. The festival helped Marguerite fulfill her dream of showing at the Berlin Film Festival as a fruit of Jim's labor, spending years hauling other people's work from country to country. This

was the community we were serving initially. People with a sense of responsibility to each other, to those who came before them and to the value and beauty of uncommodified cinema.

And there were great experiences with films of other people we loved and admired. I was sure to always program at least one Chantal Ackerman (still my favorite filmmaker) piece per year until we showed the whole filmography. Jim lovingly presented works by Roger Jacoby, Curt McDowell, George Kuchar. We combed silent film archives finding and programming gay films from as far back as 1898. I remember sitting with Jim in the Museum of Modern Art watching five hours of unedited reels of Eisenstein's distinctly homoerotic México footage. The work we knew and favored was deeply connected to the history of film. Not yet, to television.

For me, the next generation (those who began filmmaking in a context of already existing venues for gay and lesbian film) raised a whole other series of questions. Makers who were slightly younger than me had often been exposed to academic theories of representation. They were influenced by the Whitney Program, Lacan and semiotics. They also had professional opportunities that hadn't presented themselves to the previous generations. There are so many people who are "figures" in commercial gay film-making today who had their first films shown in our festival. And I learned a lot from Jim's constant efforts to find a way to be able to present early work by committed filmmakers as a way of encouraging them for the future.

The curatorial balance was a real education. We had to find kernels of promise worth developing while simultaneously responding to our responsibility to the viewer. When the two of us programmed the festival for the first five years, our rule was that one of us had to be able to stand behind each of the films. We never showed something just because we thought "someone else" would like it. We had to believe in it. That was one of our basic principles. We always tried to explain to filmmakers why we didn't include their work. Probably because, as artists, we'd experiences so much rejection ourselves. I wrote so many detailed letters and ,made so many personal phone calls over the years to explain and take responsibility for our programming decisions. Some people appreciated it and some got mad and others would simply rather have had an impersonal form letter. But there was something else about being accountable to people you say hello to on the street that was important to us. Even if it was to explain why we couldn't program their work.

That personal commitment paid off, though, when it came time for press screening. Film critics can be wonderful supporters or as arrogant and gross as you can imagine, yet we accommodated every last one of them. We developed personalized press screening for each critic, and watched films over and over again in Jim's tiny studio as he projected and I discussed each film with the reviewer trying to help them get inside it. It paid off, of course. Many many times the reviews would be verbatim what we had offered to the critic. I remember Vito Russo, too sick to sit up, lying on the couch to watch five hours of film. I remember sitting with Elliot Stein of the *Voice* as he watched Todd Haynes' first film *Assassins* and how happy we were when Todd got his first review. I remember having to kiss Lisa Kennedy's ass (when she was at the *Voice*) year after year and still not understanding why a lesbian film critic would give a festival like ours such a hard time. And then sitting again with programmers from Berlin, from the MOMA, POV and the Whitney, each one getting a personalized screening. That's when I learned about multiple viewings. Some films were still interesting even on the tenth or eleventh screening and others lost their flair after the second run. But the fastidiousness worked. We won over a lot of programmers and had many films shown in international festivals and museums. One year we were the major source venue for films for the Whitney Biennial, having had more of their selections originate with us than any other presenter. Unfortunately that trend did not continue. I was shocked to see that this year's Whitney retrospective of "No Wave" Cinema had no lesbian or gay film except for Lizzie Borden's *Born in Flames* and *Working Girls*. The only filmmakers from MIX to be included were our straight participants Ela Troyano and Tessa Hughes-Freeland. It's part of a bad trend. Despite all the community building we've done, there are still programmers out there like Steve Anker at the SF Cinematheque who expect Frameline or other gay film festivals to program established gay filmmakers that he doesn't want to show, in a kind of parallel track. They still don't get it. So, we're still second class festivals, even though we paid artists more than The New York Film Festival. In fact, during the years that I was involved, every filmmaker got paid no matter what. Even if we didn't get paid. Artists fees were the top priority expenditure and every artist got paid the same because dollars-per-minute was not an appropriate measure of the efforts for experimental filmmakers.

But, one of the million things I've learned from Jim is that there are many reasons to show someone's work. Many reasons to take a person seriously, to treat them with respect. To show them encouragement for their future. To help them. Even if their voice isn't fully developed, even if they will never be in a position to help you back. I remember Ana Maria Simo, one of my favorite writers, making her first film, *How to Kill Her*, and later telling me she'd only made it because the festival existed. Then it won first prize in The Latino Film and Video Festival. The open door was all about providing opportunities and contributing to the growth of real American arts. That's what a community is.

This second generation of filmmakers has sometimes been problematic for me. Not always, but too often, I found a nastiness, a snobbishness. An overwrought ambition that superseded the pleasure of artistic discovery. A way of using community based organizations to position one's self without giving anything back. Not showing up for anyone else's films. Not recommending or helping other filmmakers, even if they can't reciprocate on a power level. Not showing their work with us the second they have the chance for a more prestigious screening. Snubbing us on the street. Etc. Maybe I'm just too sentimental. Over the years I've attributed these incidents to caste (once Jim and I made a list of every artist who had snubbed us or used us and they had all gone to Yale, Harvard, Princeton or Brown-as, on the other hand, have some of the festivals most devoted supporters.)

At other points I've attributed this generational conflict in values and style to the opening up of commercial possibilities for diluted gay content. But recently I've come to see all of this as a combination of two things. 1) a gay assimilationism that avoids mutual

responsibility/accountability 2) an ideology that the politics of representation are an adequate stand-in for availability, i.e. the trickle down theory. I have come to the conclusion that if someone who we showed and cared about and supported now snubs us and gives nothing back, but makes a 90 minute feature with gay or lesbian content, the experience of seeing their gay images on the screen does not mitigate the personal nastiness enough for my taste. Generosity, too, has a material base. In other words, you don't have to be friends with people you're not simpatico with. But there are things in life that are more important than power.

I mean, I do understand that people get busy. And I know that it is too easy to give your life away to other people's demands. There have been many times when there are just too many people in the room, or too many people calling or wanting things to be able to fully respond. But, on the other hand, the fact remains that every gay or lesbian artist working with overt content today, can only do so because of the labor and commitment and sacrifice of thousands of people who came before them. The mind-fuck is when they think it's their own individual achievement. And the younger the artist is, the more opportunity they have for reward, but this has no bearing on the relative merit of their work, especially in relation to older, less successful people.

Basically, (I'm speaking now as someone who has been able to publish openly lesbian work in the mainstream) we owe them. And (I'm speaking now as someone who has facilitated more successful artists in the early stages of their careers) you owe us. That debt gets repaid by participating in community organizations that gave each of these more successful people a way to imagine themselves initially. Whether the service was directly acknowledged or not. I mean, we all should be very clear, at this point, that success and merit have no relationship. Cultural administrators do not know this. But artists should know the truth here, and act accordingly. People deserve respect for what they have given and what they have made, not for what kind of connections they acquired or how successful their publicist is.

The Festival's third generation of filmmakers is a lot more interesting to me personally. And this has to do with two major changes in the festival's structure. The first was the inclusion of video. And the second was the change in leadership resulting in the inclusion of more people of color. It may be that these two factors brought in more work and more artists who embraced some of the original values a little more clearly than the interim group. We all know that reward options for video are very low and that few gay people of color have had features at the Angelika. So this removal from the promise of access and all the accompanying disasters, brought a refreshing excitement and commitment to the culture of the festival.

I gave up my co-directorship due, primarily, because of fatigue and overwhelming rate of death among filmmakers (due to AIDS.) Furthermore, Jim and I faced the sad fact that we were unable to serve filmmakers of color. I stepped down and Shari Frilot and Karim Aïnouz came into the leadership, changing the name to MIX. I was proud to have been able to hand over a healthy, functioning organization to younger people with a distinctly different but equally rich and imaginative vision. And I am so proud of them, and respect them for what they and Jim together (and Sandy Dubowski, later with Stephen Kent Jusick and Raj Roy et al) have done. For they made this festival a home for gay and lesbian artists in a way that almost no institution in the community has been able to do. In fact, MIX is probably the major showcase for developing film and video makers of color in the country, even though it doesn't get recognized for that. There is nothing I know of further from OUT Magazine than the MIX festival.

And some very interesting things have happened in the work over this time. We were able to see rapid generational influences, particularly in video. For example, we premiered Cecilia Dougherty's feature *Coal Miner's Grand-daughter*. Today we show so much work that is heavily influenced by Cecilia and later, by Sadie Benning. For awhile it felt like every other lesbian video maker was shooting pixel and speaking in a devastating monotone. Obviously something in these women's work has really spoken to younger makers. But if it wasn't for more open-minded programming, Cecilia's work would be constantly subjected to the kind of mis-reading and mis-understanding that more conservative venues have created around her tapes (like walk-outs at Frameline, being ignored by critics at New York Film Festival etc.).

The one drawback of bringing in video is that it is much harder to curate. There is so much more video than film and video is so much easier to make (in early stages of development) that curating video means being overwhelmed with bad tapes. My one on-going criticism of the festival at this stage is that I feel that the quality of the curation has diminished under the pressure of so many more submissions. I encourage the programming committee to be much tougher and less sentimental so that the audience can trust the MIX program to represent the broadest range of the highest quality work being made in our time.

On the other hand, some of the repetition we're seeing on the monitors reflects the increasing presence of art schools in gay and lesbian cinema. When the festival started, experimental was not a code word, it was an accurate description of what was going on. People were inventing their homosexuality as they were inventing form. We used to say that there was no conventional narrative of romance, marriage and motherhood in homosexuality. Unfortunately, that triangular construction is becoming a culturally enforced paradigm for homosexuality and the influence of art schools on young makers had created an equally formulaic approach to art. So, experimental is now often an official category that implies particularly uniform elements. The flip side, though, is that due to increasingly conservative programming by mainstream gay festivals, and the domination of conventional features, often art school is the only place young artists can see the most interesting work. So again we have this emerging caste problem of a repetitive and somewhat conformist experimental category coming from private graduate schools. And, as with the second generation, artists who truly develop independently, are at the same time the lifespring of the art form while being excluded from a lot of the advantages of institutional identity.

That's why I've also been excited by talented curators who have come through MIX-especially Gita Reddy and David Kalal, whose programming is diverse, challenging and creates an entertaining and

provocative whole. Their two South Asian programs were among the best curated shows I've seen at MIX because they had high standards and were aesthetically broad. By learning how to look at video I was able to appreciate really exciting new artists, one of my favorites is Charles Lofton. He has something daring and deeply personal going on in each of his tapes. And he in formally inventive in video in such a way that the structure and surface texture of his work deeply reflects the emotions at its core. In some ways he does with video what Cecilia did in *My Failure To Assimilate* or Jim did with film in Two Marches and *Elegy In The Streets* or Jennifer Montgomery was able to do with Super-8 (using hand-processing techniques previously employed by Roger Jacoby, Jim Hubbard, Peggy Ahwesh.) Montgomery, like these other artists, was able to reflect the feelings of her work in the surface texture, especially in her film *Home Avenue* where the running emulsion and surface chaos reveal the real feelings behind a bland recounting of a rape.

This is the kind of long-view, the cross-pollination, the intellectual, artistic and emotional influences that cannot take place when people are vying to direct *Brady Bunch Three*. I cynically question the recent fad of dead artist movies or artist-from-the-past movies. Isn't all this stylish nostalgia an avoidance of the actual artistic discoveries that grassroots artists in our community are making everyday without institutional support? In other words, isn't all that social currency a cover-up for a lack of engaged ideas in the moment?

I was so happy to see Bruce LaBruce's *Hustler White*, the farthest thing from assimilation possible. Despite the trend towards viable "gay" films about how love conquers all or how brave we are or how quickly our families can learn to love us, despite all the pay-off, attention, status etc. available to people who play that sick game, Bruce went for the in jokes, the real gay culture, the truly high camp, the shameless perversion. In other words, all the things about us that straight people do not want to see. And it was so romantic. Somewhere between Wally Cox, Charles Manson and Jacques Tati.

That's what this festival is at its best- shameless. Never ashamed. Never hiding. Never scared to try. Never pandering to heterosexuals' desire to put us in our place. And not taking part in the normativity the gay press loves to inflate. At its best- MIX gives brave gay artists the respect they deserve, gives people a break, does not care what schools they went to or what connections they had, or whom they know. Lending an artist a camera can be an act of huge significance. And in the end, truthfully, I have to say that Jim Hubbard, if it wasn't for your gentle, open soul, your beautiful old-fashioned Marxist/Gay Liberation values, your feminism, your desire to grow and your commitment to community on every level—none of this, really, would have come to pass. I think it's obvious that Jim has personally made it possible for hundreds of film and video makers to have their work seen. What a tremendous, invaluable gift. What a great achievement.

Thank you Jim, and everyone who has been part of MIX community for what you have given the world.

DuArt

Salutes

Mix 96: 10th New York Gay and Lesbian Experimental Film and Video Festival

DuArt Film and Video
245 West 55th Street, New York, NY 10019 212 757 4580
or 1 800 52 DU ART E-mail: DuArt245@AOL.com

HOT OFF THE CUTTING BOARD: A CELEBRATION OF SHORT FILM

On opening our 10th Anniversary, we would like to take the opportunity to recognize the importance of the short film format. Short films have played an historic role in experimental cinema, allowing filmmakers to take chances they would not take otherwise, and compose lyrical moments that are impossible to achieve with the feature film. This special edition of HOT OFF THE CUTTING BOARD presents some of the most dynamic queer filmmakers working with the short format.

OPENING NIGHT BENEFIT SCREENING
THURSDAY NOVEMBER 14
8PM NYU CANTOR FILM CENTER
$12 Includes Screening and Gala Party
at Flamingo East
219 Second Avenue
(between 13 & 14th Sts.)
Free Admission with ticket stub

FIREFLY

Memory Tracks•••
(Jamika Ajalon, 1996, UK, video, sound, 10 min.)
A black woman battles insanity as she searches for the lost revolution.

Patty "Rocks the Blocks"•••
(Peter Cramer, 1996, Super-8 to video, color, sound, 6 min.)
A heartwarming and heart wrenching doc of the 1996 ILGO St. Patrick's Day parade protest. The Gaelic pageantry and pagan revelry among the participants are captured as Judy Garland belts out a rousing version of *It's A Great Day for the Irish*. Cheer the lads and lassies from Glenveigh to Glockamora, from Christopher St. to Prospect Park in this green 'n' lavender Fifth Avenue moment.

Under the Skin Game •••
(Diane Nerwen, 1996, USA, video, sound, 18 min.)
A hauntingly beautiful documentary about governmental usage of Norplant for reproductive and social control.

Firefly•••
(Dawn Suggs, 1996, USA, video, color, sound, 10 min.)
Jewela, a hyperactive 6-year old girl and her grandmother Sylvia struggle through slavery and unhappy home, until the older woman recognizes her granddaughter's anguish, and provides her with the key to their family history

Alienator•••
(Texas Tomboy, 1996, USA, video, color, sound, 3 min.) An erotic alien abduction.

The Look of Love•••
(Charles Lofton, USA, 1996, video, color, sound, 4 min.)
She-males. Chicks with dicks. He-shes. And trannie chasers. But it's really a love story.

Paradice•••
(Anie "Super 8" Stanley & Patty Chang, 1996, USA, sound, 13 min.)
5ft OF seeks financially $ecure for P&T—loves gambling, resorts, shuffleboard, cocktails, houseboats, takeoffs and landings.

I Hung Back, Held Fire, Danced and Lied••
(Tom Kalin, 1996, USA, video, color, sound, 5 min.)
Gorgeous montage memoriam of artists, friends and images of happier times.

SPECIAL PROGRAMS

THE LOOK OF LOVE

PARADICE

Sponsored by
DuArt
Homo Xtra
Planet Out
The Village Voice

CHOCOLATE BABIES

SPECIAL CLOSING NIGHT EVENT
SUNDAY NOVEMBER 24
8 PM VICTORIA THEATRE
$10 (INCLUDES SCREENING AND RECEPTION)

CHOCOLATE BABIES

CHOCOLATE BABIES•
(Stephen Winter, 1996, USA, 16mm, color, sound, 80 min.)
MIX is proud to present the New York Premiere of Big Apple-blended Chocolate Babies, by Stephen Winter. A gorgeous and outrageous film about a harsh fantasy underworld where raging HIV+ African American and Asian queer outcasts become terrorists who attack conservative politicians. As the gang fights for liberation, their alliance is threatened when its youngest member an undercover government aide, finds himself seduced by his closeted homosexual boss. Chocolate Babies demonstrates demonstrates how our wold is composed of light, dark and bittersweet morsels.

Preceded by...

FACILE•••
(Rajendra Roy, 1996, USA, Super 8, B&W, sound, 5 min.)
Glamour, intrigue, and the wickedness; just another day in celluloid! Provocation made easy with an all-star cast and score by Fresh Fish.

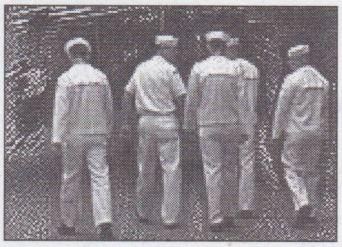
VICTORIA MIX

Sponsored by
APICHA
Cafe Con Leche
GMHC
House of Latex
South Asian Lesbian and Gay Association-NY

APICHA, the Asian and Pacific Islander Coalition on HIV/AIDS empowers Asians and pacific Islanders in dealing with AIDS and HIV infection.

SALGA-NY is a social and political group for those who trace their descent from countries such as Afghanistan, Bangladesh, Bhutan, Burma, India, Nepal, Pakistan, Sri Lanka, and Tibet.

CHOCOLATE BABIES



DARKLIGHT

FIFIBEAR

HERO WORSHIP: RACHEL CARSON (Kristen Kramer, 1996, USA, website)
A brief exploration of a woman who changed the way corporate America is held accountable for its actions. It appears within Hero Worship on the webzine gURL (www.gURL.com).
http://www.tsoa.nyu.edu/gURL/current/where/hero/

REQUIEM (Joe Ferrari, 1996, USA, website)
A dynamic collage of images and sound. Sampled sounds and rhythmic patterns are triggered by mouse-clicks to create a cacophonous dirge as a repose and place of contemplation for the dead.
http://www.sva.edu/alumni/ferrari/requiemFrames1.html

FIFIBEAR (Tina Paul & The Lady Arhlene, 1996, USA, website)
A document of culture and life in the Deep Downtown (New York City) scene, capturing the flavor of the Big Apple. Go in for a Taste of their adventures. http://www.users.interport.net/~fifibear/

CARMEN MADE ME SO(Euridice Arratia & Santiago Echeverry, 1996, Venezuela/Colombia, website)
Carmen Miranda—The Icon—demystified... A political and historical approach from the South American point of view. The first part puts Carmen in the real context of the banana plantations of the Banana Republics. The second part is the portrait of a black and white paradise. And the third part is a reflection about the colonial idealization of the American tropics.
http://www.itp.tsoa.nyu.edu/~student/carmen

HELLO (Marc Yankus, 1996, USA, website)
A dreamlike exploration into the seamier side of the Web. It gently pushes the realm of the Communications Decency Act. Don't let the children see this one... dear. Hello not only eroticizes the Web but it intelligently critiques corporate America.
http://www.users.interport.net/~niceboy/hi.html

DARKLIGHT (CB Cooke, 1996, USA, website)
An individual's (CB Cooke's) opportunity to be in your face and Queer in cyberspace. It explores issues ranging from AIDS and coming out to political assaults on our favorite senator from North Carolina in literal and abstract forms. http://www.panix.com/~glyph/cb/

THIS ISSUE WILL SELF DESTRUCT(Vince Golveo/Adriene Jenik, 1996, USA, website)
DEPOP is a monthly guerrilla arts Internet transmission from Los Angeles offering a deeply deconstructed populist opinion. A modest but elegant guide to radical sexuality on the Internet. To enter, one is asked to contribute opinions and suggestions for links or information to add to the site. http://www.depop.com

"YO COMO CRISTO" ("ME LIKE CHRIST") (Daniel Handal, 1996, Honduras, website)
Simplistic, clean, beautiful imagery and text form the Web poem "Yo como Cristo". The poem is about coming to terms with the necessity Handal had to create a new and more sincere identity when he was coming out. Handal also presents his bio in a clever and thought provoking manner.
http://www.flushed.com/port/gabrie.html

AOHELL (CB Cooke, 1996, USA, hard drive)
A satirical yet accurate reaction to the Internet's Web hype. AOHELL makes you think twice before going blindly into the far reaching, Orwellian, corporate arms of the machine. The piece lets the viewer interactively explore the Internet with all it's pit falls without ever going on-line.

MR. GREEN (Steve Reinke, 1996, Canada, hard drive)
Mr. Green: An Archive of 39 Documents, with Commentary. Insight into a life that has been discovered in a discarded filing cabinet. The various items trace a narrative that includes the death of Herbert's father, his own struggle to avoid conscription, years of living at home with his mother and his eventual marriage, late in middle age, after her death. Attached to each of the documents are commentaries in the form of animated aphorisms and Quicktime movies which spin out dialogues between the artist and a fictionalized Mr. Green.

APOPHYSESIA (Jacqueline Goss, 1996, USA, hard drive)
A faux history of feminism in the United States and an ode to women who choose to be bad. It's also about making decisions. This multimedia work allows for exploration in a completely nonlinear and almost seemingly random fashion.

BAD MOBILITY II (Louise Diedrich, 1996, USA, hard drive)
A schizoid analog, where Diedrich both loves and longs to become the love object. The installation plays with the structures of desire like that of the teenage crush and the crazed fan. She is working with movements that violate stable identifications, a splintering of lesbian obsession. The interface to the piece is made up of hand-drawn faces of girls traced from a deck of pornographic playing cards. The content contains randomized sound bites, recorded aphorisms, maxims and adages celebrating beauty, the body and magical principles. These elements randomly combine with video projections to form an interactive object in which Linda Blair-meets Ingmar Bergman in a computer slot machine.

MEDIASHOCK: QUEERS REACTING TO OPPRESSION IN NEW MEDIA

With the Government reaching deep into the public realm of electronic communications and legislating control over who has access to information and what information is or is not obscene, oppression is grabbing hold of our crotches and our minds again. How are Queers reacting to oppression in New Media? How are we expressing ourselves within—and outside of—the safety of government and family values guidelines? MEDIASHOCK lets its audience/interactive participants see and decide for themselves how the latest set of restrictions on "free speech" has shaped Queer expressions in New Media.

The works presented in MEDIASHOCK represent a myriad array of ways in which we present our Queer selves. Queer thought in this group of artists spans AIDS, identity issues, club culture, censorship, and just plain fun. Each artist deals with their issue(s) in a wholly unique manner. It's this individual expression which makes these works exciting adventures to explore.

SPECIAL PROGRAMS

Access is a significant part of what MEDIASHOCK is about. We share our commonality of experience on the Web by communicating our thoughts, confronting others, and trying to promote change. We are trying to reach the largest audience possible this year so half of the program will be on the Internet's World Wide Web. Please set your browser to:

http://www.echonyc.com/~mix/mediashock

and explore what we got going on!—CB Cooke, Curator

INTERACTIVE INSTALLATIONS AT THE NYU CANTOR FILM CENTER NOVEMBER 15-17

MEDIASHOCK

Sponsored by
Apple Computer
Echo Communications

THIRD WORLD NEWSREEL

30 Years

of Progressive Media

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Distribution

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Exhibition

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Training

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Production

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Funded in part by The National Endowment for the Arts, The New York State Council on the Arts, The New York City Department of Cultural Affairs, Material for the Arts, The Nathan Cummings Foundation and The John D. and Catherine T. MacArthur Foundation

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New York, NY 10018

tel.212.947.9277 fax.212.594.6417

email: twn@concentric.net

visit our website at: http://www.twn.org

VICTORIA MIX

Victoria MIX, a four-day retrospective showcasing the burgeoning world of queer film and video within the African diaspora, represents an incredible achievement for not only the MIX programmers, but also and importantly for the Black lesbian and gay community in this country and elsewhere. Spanning some ten years, Victoria MIX—the first queer film festival ever to take place in Harlem—includes work by some of the most prominent experimental film and video makers of our time, Black, gay, lesbian, and otherwise. Marlon Riggs, Thomas Harris, Isaac Julien, Cheryl Dunye, Yvonne Welbon, Michelle Parkerson, Jocelyn Taylor, Dawn Suggs, Ayoka Chenzira, David Rousseve, Stephen Winter, and Charles Lofton are among the artists whose work will be screened in this major festival within a festival. Cosponsored with the ever-vigilant and dynamic Third World Newsreel, Victoria MIX promises to give its participants that odd sense of vertigo that comes from tasting, touching and feeling history as it is being made.

In addition to special screenings of Marlon Riggs' *Black Is...Black Ain't*, Thomas Harris' *Vintage Families of Value*, Isaac Julien and Maureen Blackwood's *The Passion of Remembrance* and Stephen Winter's *Chocolate Babies*, the MIX curators have re-programmed much of the work that has helped create MIX as one of the most innovative queer festivals in this country. Audiences will have the opportunity to see Fire!, the 1992 program that brought the work of Raúl Ferrera-Balanquet, Shari Frilot, Dawn Suggs, Vejan Smith, Rupert Gabriel and Carlo Carmona to the attention of many within the New York film/video community. there will also be an opportunity to revisit the moving 1995 screening of Yvonne Welbon's *Remembering Wei-Yi Fang*, Remembering Myself along with Shari Frilot's *Black Nations/Queer Nations?*, a work that prominently features the prose of the late Essex Hemphill. In addition, several new programs deal with everything from sexual desire to lesbian representation from black/white /gay/straight taboos to the city of New York and the city of Harlem itself have been produced, all of which promise to be provocative, fun and seductive.

But don't get comfortable yet. The sheer number of works promises to challenge the very notion of retrospective. The blackness of the "black" folk who have made these pieces and who are represented within them tends to be a fairly slippery, perhaps even incoherent phenomenon. Male/Female, Latin/Anglo, Dark/Not-So-Dark, Queer/Not-So-Queer, the identities represented within Victoria MIX are necessarily strung together loosely, a fact that is exacerbated by the resistance to traditional narrative found within many of the works. Victoria MIX/Victorious MIX/Victorian MIX, the associations continue unabated. The only thing that one can be certain of is that the event will leave you interested, fired-up, turned-on, but like any good lover, still a bit hungry for more.

VICTORIA MIX

(Look for this logo to find all Victoria MIX programs)

WHAT ARE ALL THOSE DOTS?

- • New York Premiere
- •• US Premiere
- ••• World Premiere

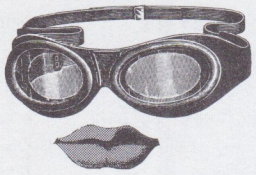
SPREAD THE LOVE BALL PART I

WEDNESDAY NOVEMBER 20
10 PM VICTORIA THEATRE
$8

FIRST IN THE FIGHT AGAINST AIDS

GMHC

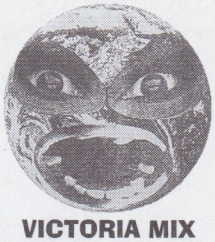
GAY MEN'S HEALTH CRISIS



MIX 96

The **House of Latex Project** is a two level intervention targeting gay, lesbian, transsexual, and in questioning youth of color who are members of the ballroom/ House community in New York City. We provide HIV/AIDS Education to members of the of **House of Latex** and also to the other Houses.

This miniball is broken down into two Parts. **Part I** will in happen at the **Victoria 5 Theatre** in Harlem with the help of the **MIX 96 Festival** and **Cafe con Leche**. It will be about old school kids and the new school kids coming together and sharing a wealth of experiences. It is about Kids who are legends, but also this night will be about upcoming stars who light up the ballroom scene today. **Part II** will be downtown at a club called the **Clubhouse**. This ball is dedicated to the new kids as well as the old school kids who want to participate and see what new things are happening. Come see and enjoy.



VICTORIA MIX

WHICH WAY FOR QUEER BLACK PICTURES?

SATURDAY, NOVEMBER 23
2 PM VICTORIA THEATRE

FREE!

After a decade of film and video production, how are media works produced by queer black artists doing on the marketplace? How do they get financed and how are they exhibited? Who distributes them and what audiences do they reach? What is the creative process which leads lesbian, gay bisexual, and transgendered filmmakers from the African Diaspora to produce the films and videos they make? Assistant Professor of English at **The Johns Hopkins University** and film critic, **Robert Reid-Pharr**, asks a panel of filmmakers, distributors and and exhibitors what the state of affairs is for black queer film.

Panelists include:

Wellington Love
Executive Director, New Festival

Stephen Winter
Filmmaker

Dawn Suggs
Filmmaker

David Kalal
Distribution Director, 3rd World Newsreel

FUCK AMERICA!

THESE PLACES WE'VE LEARNED TO CALL HOME
(Jacob Silber & Joshua Oppenheimer, 1996, 31 min.)

LOVE 'N' LATEX
(Claudia Sperber & Sheelah Murthy, 1995, 25 min.)

HONEY YOU ARE TOO FIERCE!

WORLD OF WOMEN
(Monica Nolan, 1996, 8 min.)

GOTTA DRIVE
(Brenda McIntyre, 1996, 9 min.)

A NEGATIVE PORTRAYAL OF LESBIANS
(Erin Cassidy, 1996, 9 min.)

QUEERCORE (A PUNK-U-MENTARY)
(Scott Treleaven, 1996, 21 min.)

"THE DEVIL INSIDE" FROM CLIT-O-MATIC: THE ADVENTURES OF WHITE TRASH GIRL
(Jennifer Reeder, 1995, 8 min.)

INSANE ON THE BRAIN

CHRONIC
(Jennifer Todd Reeves, 1996, 40 min.)

THAT'S WHY I AM CRABBY
(Vadim Pevzner, 1991, 10 min.)

DOMESTIC DRAMA

(AB)NORMAL
(Isabelle Auger & Wrik Mead, 1995, 18 min.)

MY DADDY AND ANIMAL DADDIES
(Mark Taylor, 1994, 13 min.)

SUPER NATURAL PREMIERE
(Kevin Kelly, 1995, 5 min.)

MOTHER'S HANDS
(Vejan Smith, 1992, 10 min.)

LUNA
(Eva Eilenberg, 1996, 6 min.)

BLASTED VISION

SEE FOR YOURSELF
(Jerry Tartaglia, 1995, 18 min.)

27
(Greg Sax, 1996, 4 min.)

LOOK HARDER•
(Stuart Gaffney, 1996, 4 min.)

MAYBE NEVER (BUT I'M COUNTING THE DAYS)
(Nguyen Tan Hoang, 1996, 15 min.)

C.U.M. (CONVENTIONAL URGE MANAGEMENT)
(Matias Geraldo Grieck, 1996, 8 min.)

FLIGHT PATH

WEIRDO SONG
(Heyd Fontenot, 1995, 5 min.)

SHIMMER
(Nelson Henricks, 1995, 7 min.)

LOVE LETTERS
(Hoang Tan Nguyen, 1995, 4 min.)

TIC TOC BIO CLOCK
(Julie Black & Lexi Leban, 1996, 2 min.)

REQUIEM
(Sara Whiteley, 1995, 10 min.)

A CANCER VIDEO
(Lorna Boschman, 1995, 23 min.)

FREE SPEECH TV

Each week Free Speech TV airs four hours of provocative progressive programming on 60 community access channels, reaching nearly 6.5 million homes across the country. Recognizing the importance of open, inclusive dialog to a democratic society, FStv is leading the way to launch America's first full-time television network dedicated to the best of activist, community-based, and alternative media. In addition to offering challenging television programming, Free Speech TV explores the cultural, political, and artistic possibilities of the Internet through FSnet, its experimental webzine and netcasting station.

FOR MORE INFORMATION ABOUT FREE SPEECH TV:
PHONE: 303-442-8445
FSTV@FSTV.ORG
HTTP://WWW.FREESPEECH.ORG
PO BOX 6060, BOULDER, CO 80306

MIX is pleased to follow-up last year's collaboration with Free Speech TV with another—now expanded—national cable television presentation. FStv is a programming service offering the best of activist, community-based, and alternative media. Selections from MIX 96 will premiere on FStv during the weeks of 12/28/96 thru 2/1/97. Call these FStv affiliates in the NYC area for scheduling information:

ALL BOROUGHS: CH 75, 212-719-9128
QUEENS: CH 56 & 57, 718-886-8160
STATEN ISLAND: CH 35, 718-727-1414
NEW HAVEN, CT: CH 33, 203-562-2288
POMONA, NJ: CH 23, 609-652-4243
WAYNE, NJ: CH 19, 201-595-2276
TRENTON, NJ, CH 23, 609-586-4800

VIEWERS ARE INVITED TO VOICE THEIR OPINIONS ON THE VIEWER HOTLINE: 303 649-6411
SELECTED HOTLINE MESSAGES ARE FEATURED ON THE LISTENER LINE: 303-649-6432

A DIFFERENT TAKE 2: QUEER GUERRILLA FILM & VIDEO

MONDAY NOVEMBER 18
7 PM KNITTING FACTORY

Sponsored by
Eastman Kodak

Screenings of dailies and rough cuts produced in Jack Waters' hands-on workshop. The focus is on current trends in queer cinema with a look at how market driven projects and films that challenge the status-quo cross pollinate.

The workshop's objectives are:

•Developing an effective understanding of audience needs and desires;

•Determining how technique determines content, and vice versa;

•Considering the role that style and form play in choices of medium for targeting audiences.

THE VIDEO GONG SHOW

FRIDAY NOVEMBER 22
11 PM NYU CANTOR FILM CENTER

Schmooze with the losers of the gong show
after the hilarity's over
at Candy Bar & Grill
131 8th Avenue at 16th Street.

Sponsored by
Candy Bar & Grill
Homo Xtra

Starring our lovely hostess Linda Simpson

O.K.! It's been TEN years! Ten years of You (the queer experimental film and video making and viewing public) submitting to Our (the Valiant festival organizers) curatorial choices (wise as we feel they may be)! Well as a birthday gift to our loyal fans, tonight the choice is yours! Bring your own work (cued up on 1/2inch VHS ONLY)! Invite friends! It's your chance to have your work screened (anonymously if you wish) at a prestigious international festival! But beware! It's also the audience's chance make the cuts as they influence our panel of three celebrity judges (including Ms. Kelly Webb) to gong away the trash! As a measure of good will, members of festival committee will submit their own work to your scrutiny! So bring your favorite porn and trashiest tapes, bring your lungs, and bring your opinionated-self for the most exciting night this year!

LOOK FOR THIS SPECIAL TREAT

NY Loves Me
(Steve Reinke, 1995, Canada, video, color, sound, 4 min.)
Playing throughout the festival unannounced in any number of programs, a tape made at last year's MIX Festival. Look for your favorite festivalites as they shun and play up to Steve Reinke's camera. Maybe you're in there!

ANNIVERSARY RETROSPECTIVE: FILMS FROM THE FIRST FIVE FESTIVALS

In addition to the retrospective element of the Victoria programs, we want to present a wide range of our history. DOCUMENTA and PASSED LIVES are two more programs of works from the early years. I have tried to select films that give a sense of what the first festivals were like—the concerns of the filmmakers, the techniques used. I have also endeavored to include films that have not been shown as often as they should, as well as some festival stars. Unfortunately, we could only present two token shows. In reading through the program notes from past festivals, I was struck by how much of the work continues to resonate within me and wished that we could present more of it.

—Jim Hubbard

MIX IS FUNDED BY

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New York State Council on the Arts
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Materials for the Arts

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Perrier

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North Star Fund

Open Meadows Foundation

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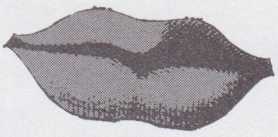
Hairdresser to the Stars
Carl A. Baldasso



MANY KISSES TO:

Larry Abrahms
Angelo Acerbi
Ron Antman
Matthew Bank
Glenn Belverio
Warren Blake
Jean Bleich
Bill Bourget
Candice Boyce
Larry Brose
Kevin Byrne
Caroline @ She Bang
Cary & Ray at GMAD
Arturo Castelán
Colin Cheliman
Patty Chang
Tony Cimato
Fred Collins
Lisa Collins
John Cooper
Karen Cooper
Peter Cramer
Jeff Crawford
Margaret Daniel
Erich DeWald
Lars Drinkrow
Chip Duckett
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Robin Ferguson
Raul Ferrera-Balanquet
Andre Fischer
Matt Foreman
Gloria Frilot
Maurice Frilot
Michael Frilot
Stuart Gaffney
Larry Garvin
Daven Gee
Nelson Gonzalez
Ada Gay Griffin
David Hamilton
Thomas Allen Harris
Bob Hawk
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Mark Huisman
Rick Huskey
Lillian Jiménez
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Alex Juhasz
Isaac Julien
Stephen & Nancy Jusick
JW at the Knitting Factory
David Kalal
Aaron Krach
Lexi Leban
Glenn Ligon
Wellington Love
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Bruce Lynn
Shigi McPherson
David Maxine
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Cara Mertes
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Giovanni Minerba
Papusa Molina
Ioannis Mookas
Cornelius Moore
Jennifer Morris
Carrie Moyer
The New Festival
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Jenni Olson
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Julie Tolentino
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Scott Treleaven
Ela Troyano
Robin Vachal
Chi Chi Valenti
Vinay Varughese
Justin Yockel
Michael Wallin
Skye Ward
Jack Waters
Miss Kelly Webb
Brooke Webster
Julie Whang
Amos White V
Lee Winter
Stephen Winter
Daniel Wolfe
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Blair Wynkoop at Flamingo East
Joo-Hyun

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VICTORIA MIX CO-PRESENTER

Third World Newsreel

AMOR DEL BUENO Y OTRAS RAREZAS

(TRUE LOVE AND OTHER BIZARRE SEXUAL BEHAVIOURS0)

México is an eminently romantic country: its nationalism and quest for freedom are always intersected by a gender-biased education as well as by a form of religious traditionalism that fosters the quest for True Love and its subsequent hèterosexist conformity (wedding, marriage, children, grandsons, etc.). This program tries to put under one roof the fluidity of the concepts "gender" and "sexual orientation" in México, the construction of different sexual behaviours around the quest for love, and to point at some filmmakers' unconsciously camp aesthetic. —Arturo Castelán, Curator.

FRIDAY NOVEMBER 15
5 PM NYU CANTOR FILM CENTER

TATUAJE

MONEY SHOT••
(Roberto López Flores, 1994, 16mm, color, sound, 20 min.)
A phonesex recollection of a man's hottest (straight) encounter.

LEVANTA MAS LA PIERNA (TIGHT ME SOME MORE)••
(Dolores Payas, 1983, 16mm, B&W, sound, 5 min.)
Three women eavesdrop on a neighbor's sex and explore their own feelings.

DE PROFUNDIS••
(Carlos Romero, 1988, 16mm, color, sound, 20 min.)
A crucified Christ dancing and having sex with one of his believers.

TATUAJE (TATTOO)••
(Jorge Pérez Solano, 1990, 16mm, color, sound, 20 min.)
A tattoo is the key to a violent sexual memory.

AMOR DEL BUENO (REAL LOVE)••
(Rebeca Becerril, 16mm, B&W, sound, 15 min.)
A black comedy that dissects a wedding.

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INTRODUCING MR. DIANA

BEAUTIFUL BI

Is it a straight boy sleeping with a gay boy? Maybe it's a dyke getting together with a hetero girl. Maybe it's not gay or straight. It could be a thoroughly BISEXUAL experience. Watching this video program it might be hard to figure out if the people on the screen are straddling the fence between hetero- and homo- or building a whole new yard in between. Curated by the Festival Committee.

THURSDAY NOVEMBER 21
9 PM NYU CANTOR FILM CENTER

FULL BLOWN BI•••
(Carl George, 1996, USA, video, color, sound, 50 min.)
Perhaps you thought you'd heard enough of opinionated heteroboys ranting about how stupid sexual categories are. It seems like this boy's rant is going to get him what he's asking for.

INTRODUCING MR. DIANA•••
(Jack Waters & Peter Cramer, 1996, USA, video, color, sound, 25 min.)
Is he queer or what? Well, yeah, that's the infamous underground comic book artist Mike Diana, captured on camera with his pants down by notorious-diva underground filmmaker Jack Waters. Definitely essential video viewing. Meet Mike Diana in person at the screening!

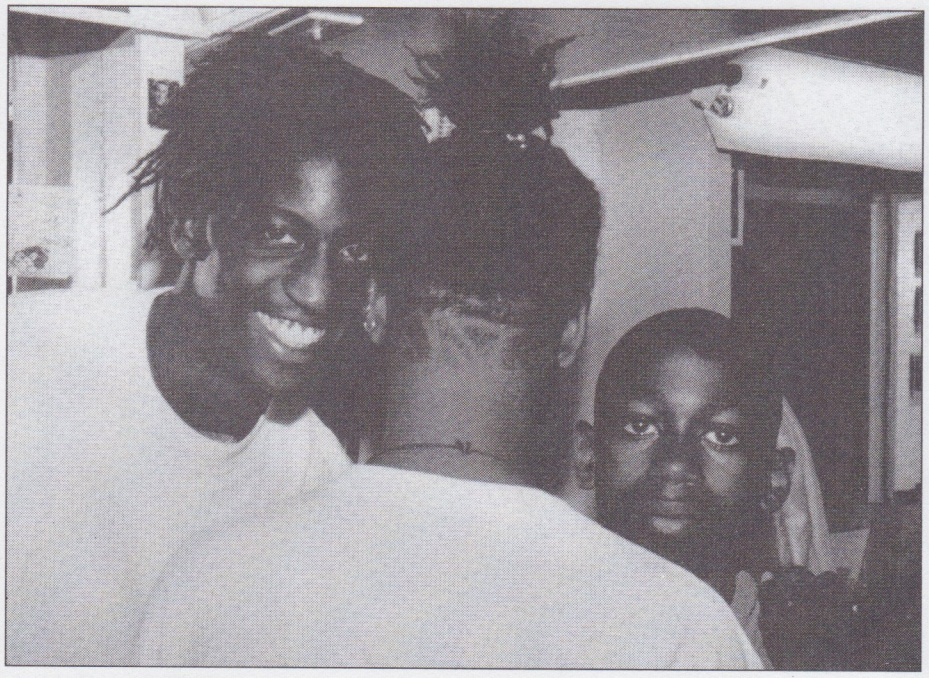
GETTING TO HOMEBASE•
(Irena Fayngold, 1996, USA, video, sound, 11 min.)
You get to be voyeur as the narrator guides us around the bases all the way to homebase, except no one really knows what will be served when she finally reaches the plate!

GETTING TO HOMEBASE

Sponsored by
POPSmear

BLACK IS...BLACK AIN'T

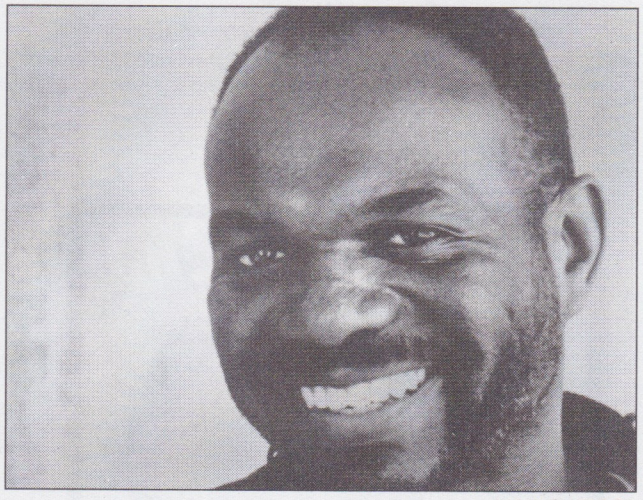
THURSDAY NOVEMBER 21
9 PM VICTORIA THEATRE



BLACK IS....BLACK AIN'T
(Marlon Riggs & Christine Badgley, 1995, 16mm, color, sound, 87 min.)

The final film by the award-winning Riggs jumps into the middle of explosive debates over black identity. White Americans have always stereotyped African Americans. But self-imposed rigid definitions of blackness have also been devastating. Using his grandmother's gumbo as a metaphor for the rich diversity of black identities, Riggs' camera criss-crosses the country bringing us face to face with the paradox of contested definitions of blackness. Riggs mixes performances by choreographer Bill T. Jones and poet Essex Hemphill and commentary by noted cultural critics Angela Davis, bell hooks, Cornel West, Michele Wallace and others into this flavorful stew of personal testimony music, and history. Riggs' own urgent quest for self-definition and community ties the multiple perspectives together. Hooked up to an IV in his hospital bed, Riggs takes strength for his struggle against AIDS from the continual resilience of African Americans in the face of overwhelming oppression. As his death nears, he conjures up the image of a black community nurturing and celebrating the difference and creativity in each one of us.

VICTORIA MIX



MARLON RIGGS

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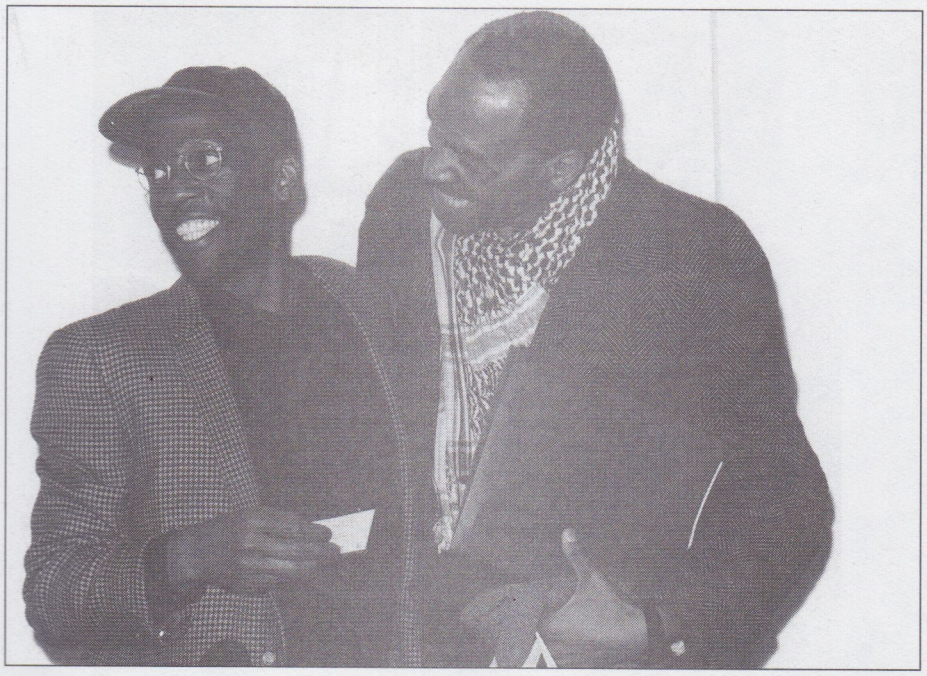
Gay Men Of African Descent



BLACK NATIONS/ QUEER NATIONS?

SATURDAY NOVEMBER 23
6 PM VICTORIA THEATRE

"Not to be missed: Shari Frilot's Black Nations/Queer Nations?, an exceptionally lively and intelligent documentary"
—Amy Taubin, Village Voice

"I wanted to attend the conference and missed it. And, there it was!"
—Edward Rubin, Greenwich Village Press

"Black Nations/Queer Nations? is that all too rare creature - a good conference documentary."
—Karl Knapper, Frameline Board Member

BLACK NATIONS/QUEER NATIONS?
(Shari Frilot, 1995, USA, video, color, sound, 50 min.)

In March 1995, over 500 people hailing from the US, Canada, England, the Caribbean, and Africa gathered in New York City to participate in the groundbreaking Black Nations/Queer Nations? conference to examine issues relating to the survival of our many communities as we bring in the 21st century.

BLACK NATIONS/QUEER NATIONS? is a documentary about this groundbreaking effort. The conference was organized by the Black Nations/Queer Nations? Organizing Committee and was held in conjunction with the Center for Lesbian and Gay Studies (CLAGS) at the Graduate School of the City University of New York. Brought together for the event were a dynamite register of scholars, activists, health and cultural workers including Jacqui Alexander, K. Anthony Appiah, Angela Bowen, Samuel Delany, Elias Farajaje-Jones, Raul Ferrera-Balanquet, Coco Fusco, Essex Hemphill, Isaac Julien, Wahneema Lubiano, Kobena Mercer, Simon Nkoli, Barbara Smith and Urvashi Vaid.

The video BLACK NATIONS/QUEER NATIONS? not only present highlights of the panels, workshops, and discussions among conference participants, it visually draws the connections from conference discussions to popular culture and contemporary black gay media production. As the participants discuss various topics such as constructions of "Black" and "Queer" identity, the shortcomings of Black Nationalism, and homophobia in black communities, Frilot draws upon works such as Marlon Riggs' Tongues Untied and Black Is ... Black Ain't, Isaac Julien's Darker Side of Black and The Attendant, Jocelyn Taylor's Bodily Functions. and Ayanna Udongo's Edges, as well as employs a variety of experimental techniques of her own to illuminate the importance of the conference discussions as they relate to situations we face in everyday life, and to the realities we anticipate as we enter the 21st century.

REMEMBERING WEI YI-FANG, REMEMBERING MYSELF: AN AUTOBIOGRAPHY
(Yvonne Welbon, 1995, USA, video, color and B&W, sound, 30 min.)

An autobiographical documentary about my experiences as an African American woman living, in Taiwan from 1984-1990. Using a narrative created through dialogue in English and Chinese between myself and my Chinese persona, and through my grandmother's stories of "home", the documentary examines my discoveries in a country free of American racism. Re-creations, presented through memories, historical documents, photographs, and video and film footage move from my family's ancestral home in Honduras to South Dakota to Chicago to Taipei—creating intersections between Latin American, African American and Chinese cultures.—Y.W.

VICTORIA MIX

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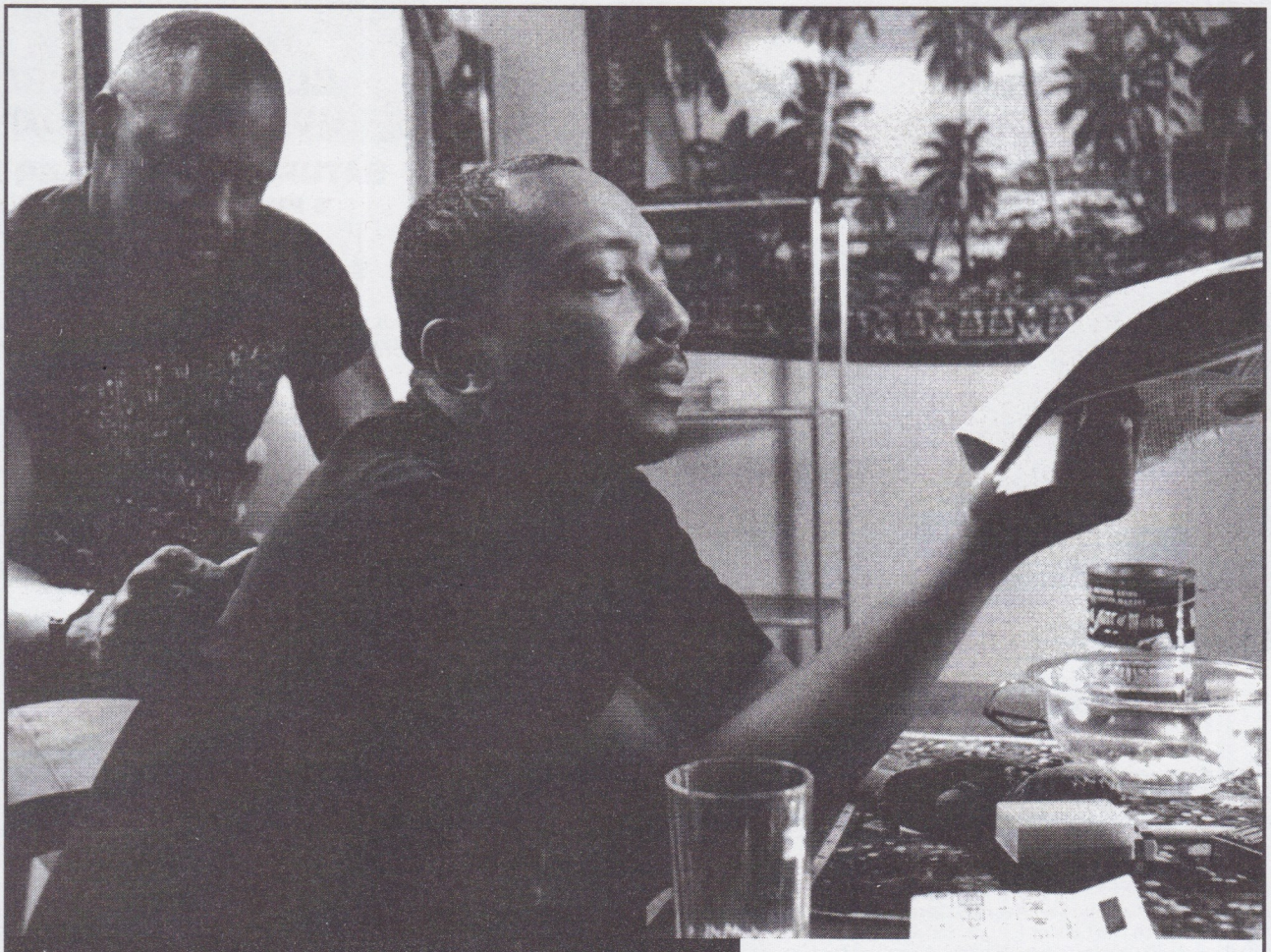

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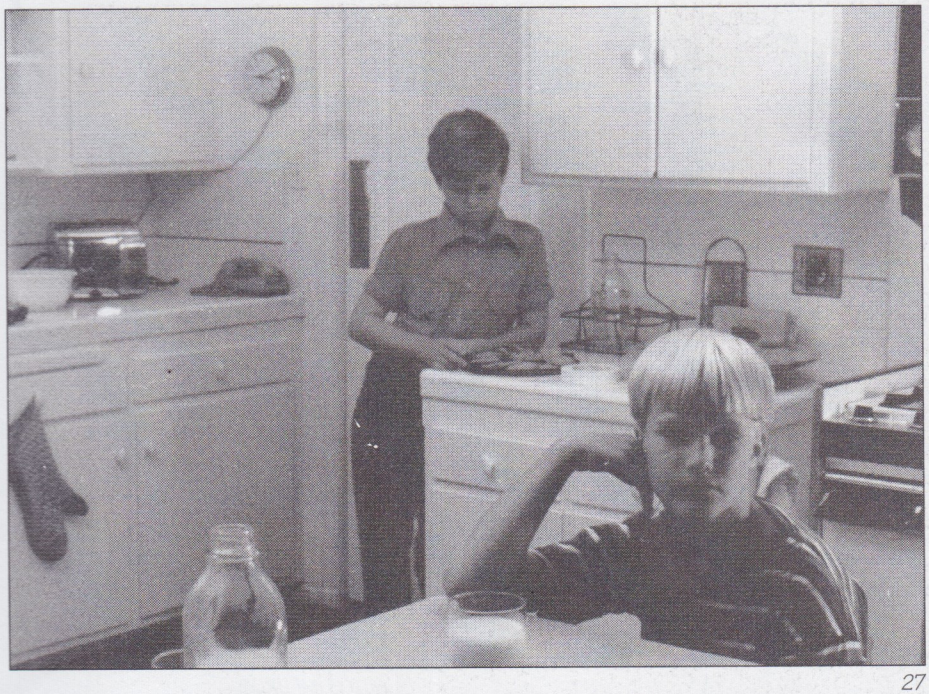

27

BLASTED VISION

Looking at AIDS from nine different angles what do you see? Death, drugs of all kinds, poetry, hope, irony, the ordinary, transmission, sex and, in the end, political action.

These are not all the films and tapes concerning AIDS in this festival. There are a few others scattered throughout the programs. All told, however, films and videos about AIDS represents only a small percentage of work created by and for lesbians and gay men. I have often wondered why more people don't explore the myriad issues around AIDS as the basis of their work. AIDS, after all, rips open all the horror, heroism and banality of life in a way that other, more fashionable, subjects could never do.—Jim Hubbard (84 min.)

SEE FOR YOURSELF
(Jerry Tartaglia, 1995, USA, 16mm, color, silent, 18 min.)
This film is an intimate document of a person as he is in the process of dying from an infection associated with HIV. David Kline asked to be filmed so that people could "see for themselves what the disease means." His act of dying became a sharing process for him.

INTERNAL COMBUSTION•
(Alisa Lebow & Cynthia Madansky, 1996, USA, video, color, sound, 8 min.)
On a speeding train to nowheresville, HIV is an unwelcome but unavoidable traveling companion.

SOMETIMES MY FEET GO NUMB•
(Lourdes Portillo, 1996, USA, video, B&W, sound, 2 min.)
A short poem by Wayne Corbitt about his struggles with AIDS that is a poignant depiction of his pain.

SIDA/AIDS••
(Jennifer Burford, 1991-2, France, 16mm, color, silent, 6 min.)
The four letters of AIDS each structure parts of a concrete poem dedicated to friends, known and unknown, in memoriam, but also in hope and support of those who need it. S, I, D, A in French is the order prevailing, with the English juxtaposed. Other foreign words or concepts open the dialogue to a broader public.

27•
(Greg Sax, 1996, USA, 16mm, color, sound, 4 min.)
The pain of living during an epidemic; the irony of a generation for whom death is becoming banal.

VIDEO I••
(Antoine Zermatten, 1995, Switzerland, video, color, sound, 13 min.)
The camera follows a man walking down the main shopping street of Zurich on an ordinary day in spring. The text about the ordinary bothersome aspects of AIDS interrupts the mundane and gets in the way much as the camera and the our hero get in the way of other shoppers.

LOOK HARDER•
(Stuart Gaffney, 1996, USA, video, color, sound, 4 min.)
This tape examines Dynasty and pornography for signs of AIDS. In particular, this video essay considers the media uproar over whether or not Rock Hudson gave HIV to Linda Evans on an episode of Dynasty, and compares that incident to later speculation that viewers of pornography were witnessing actual acts of HIV transmission. Why were we examining these media images so closely? Created digitally on Adobe Premiere.

MESSAGE FROM THE MESSENGER•••
(Christopher Cutrone, 1996, USA, video, color, sound, 17 min.)
Composed of long takes in real time, with a synthesized soundtrack of portentous rumbling and crackling noise, the video documents the 'unprotected' sex of two male lovers, black and white. A passive camera images their forms, abstract in white space. The lovers' play, narrated by three short poems of Holocaust survivor Paul Celan, articulates metaphors of otherness and reconciliation-wistful utopia of intimacy without 'race', sex without death. The interplay of white and black as graphic elements and poetic concepts interrogates the iconic allegory of the interracial sex. White and black polarize, dissolve each other, gray. The screen splits in two, one side inverts the lovers' shapes, bright against black.—C.C.

POLITICAL DECADENCE•••
(James Wentzy, 1996, USA, video, color, sound, 12 min.)
Helms, Dornan, Clinton, Rudy, Pataki, Sucking, Fucking and Bestiality.

FRIDAY NOVEMBER 15
7 PM NYU CANTOR FILM CENTER

The shooting ratio of [See For Yourself] was 2:1. The completed film has been constructed to create the illusion that we are looking at film "rushes," complete with camera flares, shooting errors, and material which doesn't fit. In filmmaking, the moment of screening the rushes is the moment when expectation, fear, memory and desire confront the reality of what is. So, too with the experience of shepherding a loved one through their dying. As assuredly as editing destroys the rushes and transforms them into a film, so does the sharing of a loved one's death transform the living. This film offers the viewer a brief opportunity to observe part of that experience and to connect in a common bond.—Jerry Tartaglia

"It is not the office of art to spotlight alternatives, but to resist by its form alone the course of the world, which permanently puts a pistol to men's heads....It is to works of art that has fallen the burden of wordlessly asserting what is barred from politics."—T.W. Adorno, *Commitment*

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LA CRONOLOGIA INVERTIDA DE UN DESEO

(AN INVERTED CHRONOLOGY OF DESIRE: GAY MEXICO)

If this program were a book it would be called a "History of Mexican Modern Homosexualities." Its aim is to provoke a discussion about the stanched concept of gay identity in this country using an inverted chronology (from the 90s to the 50s). Invisibility, silence, social and internalized homophobia are some of the strongest components ruling gay lifestyle during the last 40 years. At the same time this deformation of identity has allowed gay people to be inclusive of other sexualities under the spell of magic, love or simple desire.—Arturo Castelán, Curator.

SATURDAY NOVEMBER 16
5 PM NYU CANTOR FILM CENTER

ACTOS IMPUROS

Murallas de silencio (Walls of Silence)
(Laura Rojas, 1992, 16mm, B&W, sound, 20 min.)
A lesbian couple coping with rape.

Nocturno (Under the Night)••
(Rogelio Martinez, 1990, 16mm to video, B&W, sound, 20 min.)
A bi hustler and his hooker lover meet a corrupt cop and his gigolo boyfriend in this murderous tale.

Grafitti••
(Federico Fábregas, 1987, 16mm, color, sound, 20 min.)
A closeted man recalls his gay experiences during childhood.

Circulo 41 (Circle 41)••
(Fernando Montaño, 1985, 16mm, color, sound, 15 min.)
41 is a number that refers to gay people in Mexico. A How-to-Get Laid Pre-AIDS Gay México Guide.

Actos Impuros (Impure Acts)••
(Robert Fiesco, 1993, 16mm, color, sound, 20 min.)
A beautiful short film about a guy who works at a bathhouse and his oneiric coming to terms with his homosexuality during the 50s.

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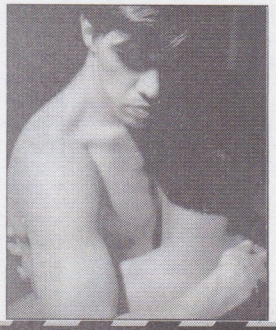
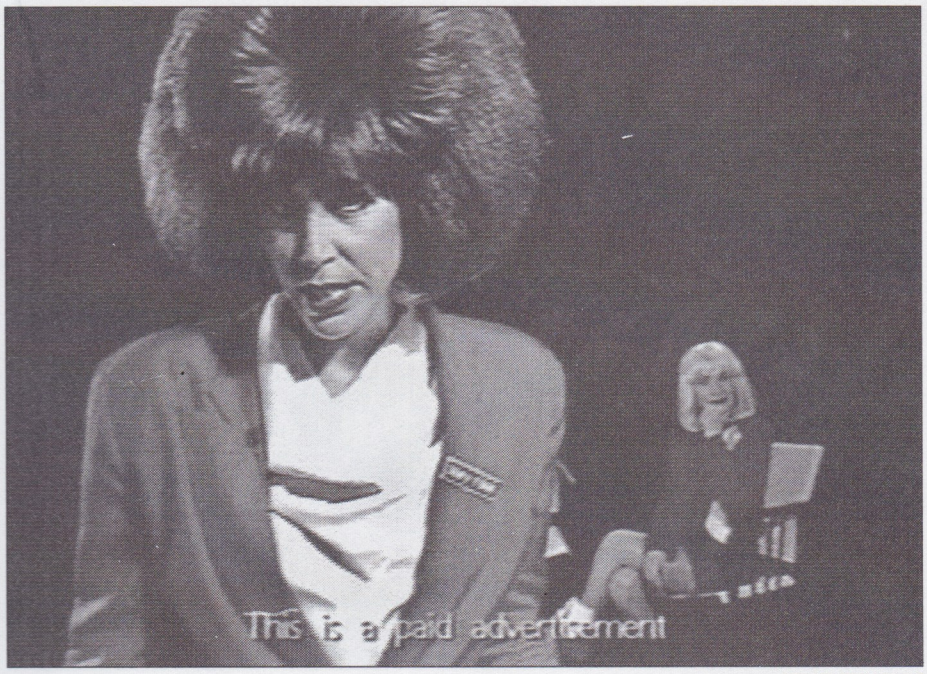
MURALLAS DE SILENCIO



ACTOS IMPUROS



TONGUE IN CHIC

CHUCKLEPATCH

Join us as we open the Storybox to this risible array of treats by less than serious homosexuals. Curated by the Festival Committee. (71 min.)

FRIDAY NOVEMBER 22
9 PM KNITTING FACTORY

GRADE AA BUTT
(Karisa Durr, 1996, USA, video, B&W, sound, 6 min.)
1000 faces of the female buttocks.

TONGUE IN CHIC: (UN)MAKING PORN
(Diane Bonder & Liss Platt, 1996, USA, video, color, sound, 25 min.)
A historical romp through lesbian porn clichés (from contemporary porn to Warhol's understated underground 16mm films), with special attention given to wood nymph imagery and the lesbian self-reflexive genre.

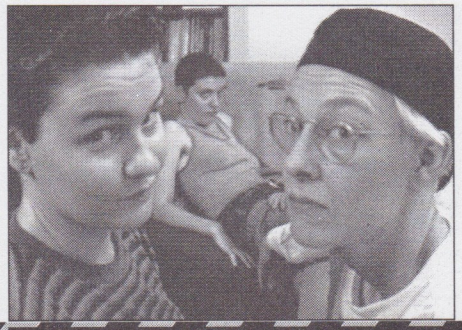
FALLING
(Steve Reinke, 1996, Canada, video, color, sound, 3 min.)
Hundreds of people are falling and they can't get up.

SEVENTEEN DESCRIPTIONS
(Steve Reinke, 1996, Canada, video, color, sound, 6 min.)
What you've always thought about those people walking by.

ALICE UNPLUGGED
(Beverly Seckinger & Joyan Saunders, 1996, USA, video, color, sound, 9 min.)
A lonely lesbian couch potato encounters unusually interesting commercials.

CAIN UNCUT•
(Stephen Velky, 1996, USA, 16mm, B&W, sound, 22 min.)
Cain is horny as fuck in this behind-the-scenes documentary shot the night of his film premiere. See Cain, the self-proclaimed illegitimate son of prominent anti-porn "feminist" Catherine MacKinnon, as he really is. Totally uninhibited, totally uncut and totally nude! Cum with Cain as he takes on his hungry boy pussy, anti-porn freaks and the world!

CAIN UNCUT

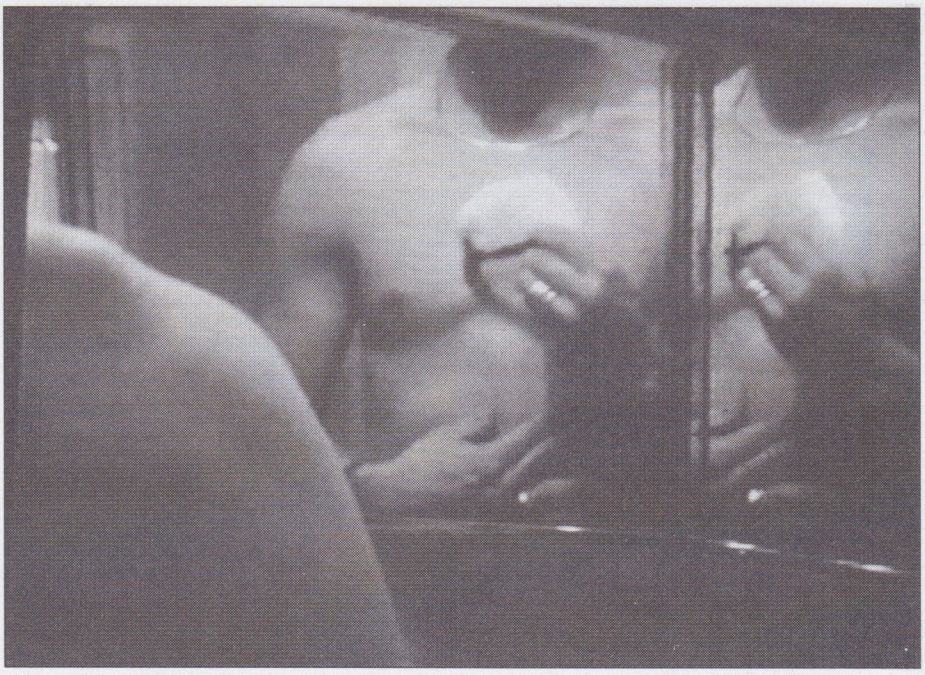


TONGUE IN CHIC

CITY LORE

A variety of urban perspectives, from the silly and playful, to the serious interrogation of identity. Curated by the Festival Committee.

SUNDAY NOVEMBER 24
4 PM VICTORIA THEATRE



ONE MOMENT IN TIME

VICTORIA MIX

VIA NEW YORK
(Kagendo Murungi, 1995, USA, video, sound, 9 min.)
A New York analysis of continental African lesbian and gay lives and rights and the politics of the state.

FLOWER MARKET
(Jack Waters, 1993, USA, video, color, sound, 20 min.)
Like Amsterdam's, New York's floral district is a scene that is most vibrant at the crack of dawn when flowers are shipped in to wholesalers. Very convenient timing if you've spent all night at the disco! If you want it fresh you have to be there early. Not only are the better florists there to get the freshest flowers, but also the latest, freshest, and hottest dish. The central narrative scenario of this video is a loose compilation of the rumors, gossip and innuendo, based on the cruising practices of one of New York's top gay floral designers. A vignette in a pastoral country setting—full of sunflowers and wild flowers—shows what the honey bee is really attracted to. Two lusty youths get it on atop a bed of exotic varieties.

ONE MOMENT IN TIME
(Felix Rodriguez, 1992, USA, video, color, sound, 20 min.)
Inside New York's vogueing culture a butch god forsakes body and soul in order to please a new—straight—lover.

SAPPHIRE AND THE SLAVE GIRL
(Leah Gilliam, 1995, USA, video, sound, 18 min.)
Based on the 1950s British detective film, Sapphire and the Slave Girl examines the determinants of Sapphire's murder in and through its cinematic representation. In its genre-shifting historical schizophrenia, the video investigates racial passing, cross dressing, taboo sexualities and other transgressions of identity and location.

VOODOO WILLIAMSON—THE DONA OF DANCE
(Vaginal Davis, 1995, USA, video, B&W, sound, 18 min.)
For 37 years, Voodoo (Ms. Davis) & her Extemporaneous Contemporary Dance Theater of Lynwood have been keeping inner city youth from drugs and the streets. This "documentary" of the troupe explores the pain, sacrifice and heartache of that fragile green flower know as "the dance."

Sponsored by
Audre Lorde Project

FLOWER MARKET

FLOWER MARKET

TOTENTANZ

DOCUMENTA

The first of our two special 10th Anniversary retrospective shows, this program is about reality and how it can be represented. Most, but not all of the films, use footage of unscripted, undirected events. None of the films, however, use images or sound in a direct, documentary fashion. They are all about the construction of film as well as their various subjects. — Jim Hubbard, Curator.

FRIDAY NOVEMBER 22
7 PM NYU CANTOR FILM CENTER
THEATER 2

You Can't Die From Not Sleeping

(Harriet Hirshorn, Colleen Macdonald, Sandy Silverman, Donna Stern, 1987, USA, 16mm, B&W, sound, 8 min.)
An experimental documentary about homeless women in New York City. It takes place in the fall and winter of 1985. (1987 Festival)

Burma Road

(Marguerite Paris, 1979, USA, 16mm, color, silent, 20 min.)
An autobiographical film about time and space, and time spent in the wilds of Jersey City with a lover at that time in the late 1970s. (1987 Festival)

Razor Head

(Tom Chomont, 1985, USA, 16mm, color, silent, 6 min.)
A ritual of erotic shaving filmed over two days one weekend as a document became the basis for this S&M variation on getting a haircut. (1987 Festival)

Der Hieronymus (Totentanz [Deathdance] #6)

(Michael Brynntrup, 1989, Germany, Super-8, color, sound, 7 min.)
Actor: Ichgola Androgyn, Music: Nicolas Klau (1989 Festival)

Viva Eu (Long Live Me)

(Tania Cypriano, 1989, USA/Brazil, 16mm, color, sound, 18 min.)
A documentary about the Brazilian artist Wilton Braga. Wilton was one of the first people in Brazil to be diagnosed with AIDS. After residing in New York for many years, Wilton also spent time in Barcelona, where most of the film takes place. Inspired by his last sculptures, every scene in the film contains a bit of the materials and images used by the artist. Wilton Braga died in Barcelona on May 27, 1989. (1990 Festival)

Stop the Movie (Cruising)

(Jim Hubbard, 1980, USA, Super-8, color and B&W, silent, 13 min.)
Demonstrations against the making of the movie Cruising. An evocation of what it was like to be there, an exploration of human behavior, a David and Goliath story. The irony of silently telling the story of demonstrations whose most potent weapon was noise. (1988 Festival)

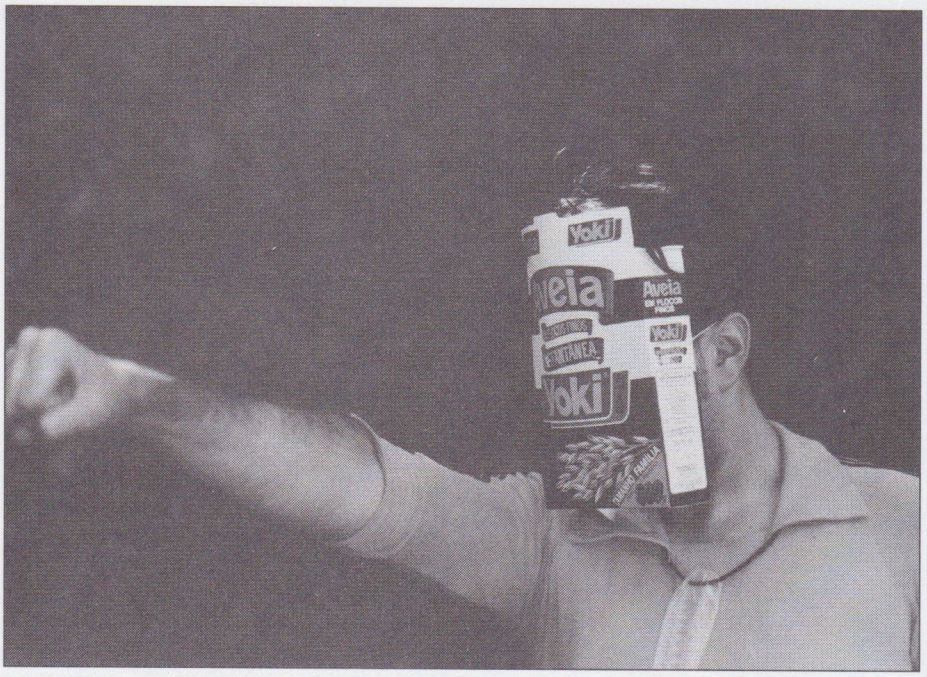
Decodings

(Michael Wallin, 1988, USA, 16mm, B&W, sound, 15 min.)
A found footage film that tells a complex story through anecdote and parable. (1988 Festival)

DOMESTIC DRAMA

Home is where the heart is; and hearts were meant to be broken. Alternately loving and stubborn, aggressive and resourceful, this program addresses the range of responses that domestic life produces. Curated by the Festival Committee. (77 min.)

THURSDAY NOVEMBER 21
7 PM KNITTING FACTORY



1-2-3 TERESINHA REMIX

(AB)NORMAL••
(Isabelle Auger & Wrik Mead, 1995, Canada, 16mm, color, sound, 18 min.)
Images of landscapes contrast with pixillated portraits of human bodies create a haunting portrait of Home.

LOST MOMENTUM
(Scott Sona Snibbe, 1995, USA, 35mm to video, color, sound, 7 min.)
A family explores its obsessions as a child slips through the cracks.

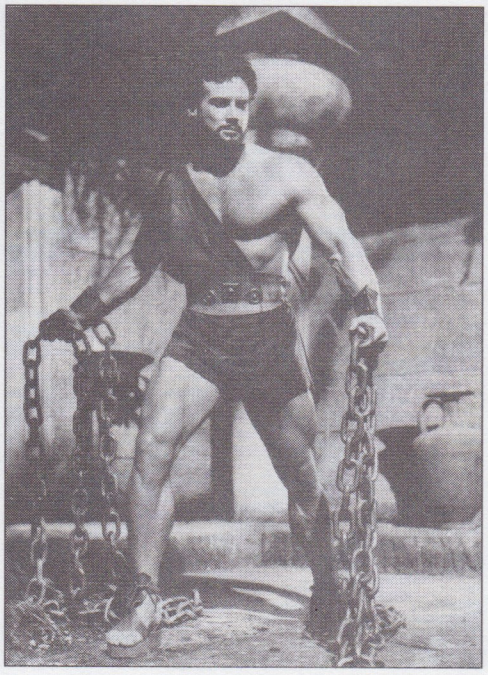
MY DADDY AND ANIMAL DADDIES
(Mark Taylor, 1994, USA, video, color, sound, 13 min.)
A candy-colored child's eye-view of the cycles of domestic violence to the tune of mid-60s Sonny and Cher.

LUNA
(Eva Eilenberg, 1996, USA, 16mm, B&W, sound, 6 min.)
A nightmare of illness results when a naked woman dreams of lovers who have abandoned her.

1-2-3 TERESINHA REMIX
(Antonio Pasolini, 1995, Brazil, video, color, sound, 4 min.)
These couples wear their gender trappings on their sleeves.

POLLEN•••
(Lala Endara, 1996, USA, video, color, sound, 10 min.)
Spring is definitely not the time to fall in love!

(AB)NORMAL



GROSSE FUGUE

GROSSE FUGUE •••
(William Comstock, 1996, USA, video, color, sound, 17 min.)
Beethoven, Hercules, and soft core porn wage a battle against mid life crisis and homosexual angst. A steady and patient re contextualization of not only old films, and nostalgic imagery, but also of the idea of "the homosexual," that figure never quite fitting in, never public, always in a state of suspended desire.

CUPID'S INFIRMARY•
(Mike Kuchar, 1996, USA, video, color, sound, 30 min.)
A melodrama of drastic proportions erupts over dinner. Timely topics such as tattoos, male nudity and chocolate Ex-lax are handled with delicacy and panache. The dialogue is priceless, the performances are stellar, and the understatement deserves an award. Beauty, love and dramatic acting are all carefully redefined.

NANCY'S NIGHTMARE
(Azian Nurudin, 1988, USA, video, sound, 7 min.)
Megadeth and Nancy Sinatra make a perfect match, semiotically speaking, as a shameless display of female sex play dominates the screen. Is S/M for the camera simply so much posing, or is it for real? Two of San Francisco's finest cabaret performers strut their stuff. Perfect make-up, darling, and great boots.

IS THAT ALL THERE IS TO THE GREENHOUSE EFFECT?
(Esther Koohan Paik, 6 min.)
Suburban apathy is no excuse for a bad hair day, but it is every excuse to keep the martinis tuned. The comedy in this tape is dry, wry and slightly sick, as the narrator takes us through what appears to have been a very, very bad day.

FRENZY
(Jill Reiter, 1993, USA, video, sound, 10 min.)
Unrelenting dyke aggression, great music performed under exquisitely stressed conditions, and pure auditory assault on assimilationism. It may be about what happens when you first leave home and suddenly find yourself involved with a community of hyper-active punks who like music, sex, anti-social behavior, and girls. Or it may be about the last summer before grad school. Either way, this tape moves.

DON'T MESS WITH MY TU-TU

Positioned somewhere between high camp and sincere nostalgia you'll find a bevy of weary queens, while muscled lover-boys posed on a faraway beach. All waiting for their cues. Meanwhile, the ladies are at it again, and in one corner it's "no more Ms. Nice Girl" as they whip themselves into a veritable antagonistic relationship to almost everything. In the other corner, suburban apathy flies in the face of impending doom. Bring your bad attitude, and your hairspray. Curated by the Festival Committee. (70 min.)

WEDNESDAY NOVEMBER 20
9 PM KNITTING FACTORY

FAMILY DRAMA

Can't live with them, can't live without them. This program shows how families serve as a constant source of pleasure and pain, confusing and confirming. Curated by the Festival Committee.

SUNDAY NOVEMBER 24
6 PM VICTORIA THEATRE

FRANKIE AND JOCIE

VICTORIA MIX

FIREFLY•
(Dawn Suggs, 1996, USA, 16mm, color, sound, 10 min.)
Jewela, a hyperactive 6-year old girl and her grandmother Sylvia struggle through slavery and unhappy home, until the older woman recognizes her granddaughter's anguish, and provides her with the key to their family history

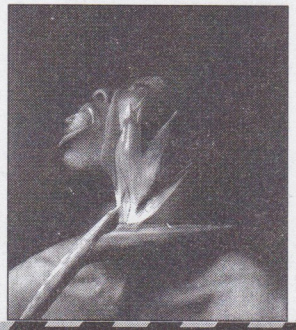
UNTITLED PORTRAIT
(Cheryl Dunye)
The maker's sentimental musings of her brother.

MISSING RELATIONS
(Yvonne Welbon, 1994, USA, video, sound, 13 min.)
Almost 30 years ago, the filmmaker's mother gave birth to twin daughters. For a few months, Welbon shared her childhood with her baby sisters until their father "kidnapped" them. Welbon never saw her sisters again. Through experimental narrative re-creations of time and place, the moving video explores childhood memories of love, loss and family.

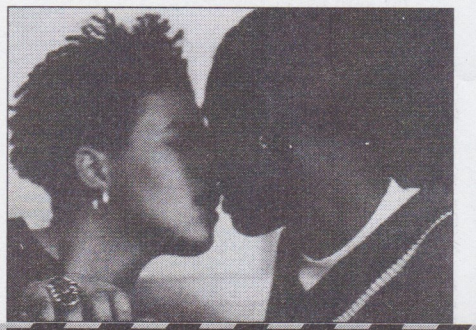
FRANKIE AND JOCIE
(Jocelyn Taylor, 1994, USA, video, color, sound, 18 min.)
A conversation between a lesbian and her brother attempts to untangle tensions. In an eloquent examination of desire and denial, Jocie recounts a bashing. Frankie candidly tells his sister about his own disempowering experiences, and recounts the time he tried to seduce her former lover.

PULL YOUR HEAD TO THE MOON: STORIES OF CREOLE WOMEN
(Ayoka Chenzira & David Rousseve, 1992, USA, 16mm, color, sound, 13 min.)
A young man's mortal loss and the experiences of his Creole grandmother in the early 1900s is told through narrative re-creation and urban dance. A visual delight.

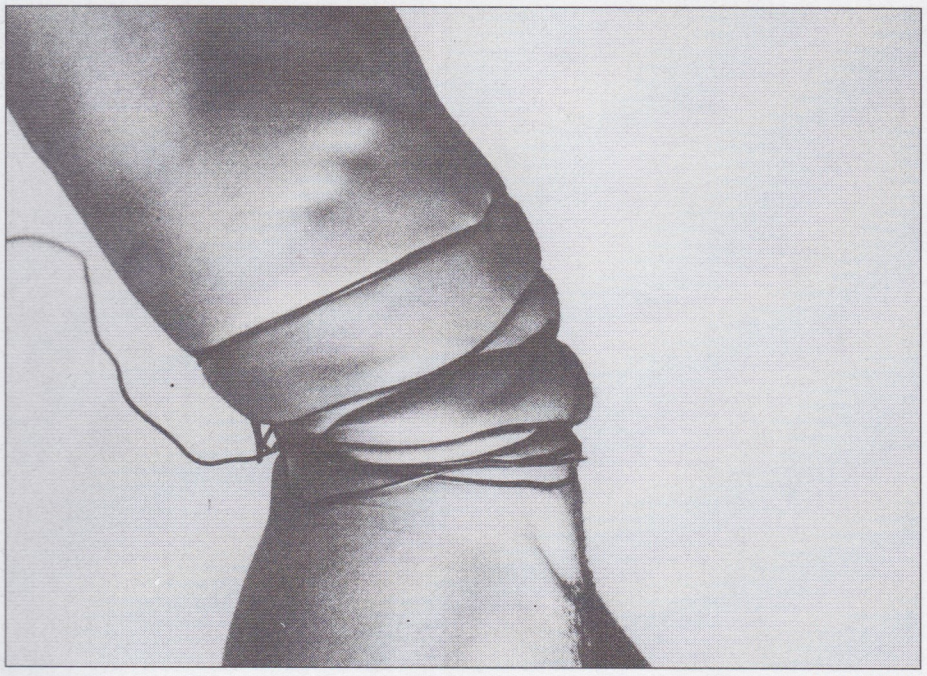
Sponsored by
African Ancestral Lesbians for Societal Change, which is committed to the spiritual, cultural, educational, economic and social empowerment of African Ancestral wimmin.



RAGE AND DESIRE



I NEVER DANCED ...



BLACK BODY

FIRE!

Curated by Cheryl Dunye & Thomas Allen Harris. Received with great acclaim and enthusiasm at the 1992 Festival, and marking a new era in queer African diasporic cinema, this program's title is inspired by the Harlem Renaissance journal of the same name, suggesting how the makers of the early 90s are burning with the same creative intensity as their forebears. (103 min.)

THURSDAY NOVEMBER 21
7 PM VICTORIA THEATRE

Black Body
(Thomas Allen Harris, 1992, USA, video, color, sound, 7 min.)
Harris uses text, special effects, and a single, bound male nude to emphasize the humanity underlying the multiple definitions of black identity and subjectivity.

Ebbo for Elegua
(Raul Ferrera-Balanquet, 1992, USA, video, color, sound, 12 min.)
A Santería ritual for the deity of the crossroads.

A Cosmic Demonstration of Sexuality
(Shari Frilot, 1992, USA, video, color, sound, 20 min.)
Women's sexuality is reinvested with the power of the atom, of the planet and of the cosmos.

I Never Danced The Way Girls Were Supposed To
(Dawn Suggs, 1992, USA, video, color and B&W, sound, 7 min.)
What makes Black lesbians so special? Suggs takes a fresh and funny approach to explore this and other questions using a mixture of scenes shot on film and video with running commentaries by women in the know.

Slap Rap
(Carlo Carmona, 1992, USA, video, color, sound, 5 min.)
A conversation turns into a confrontation that becomes a coming out story.

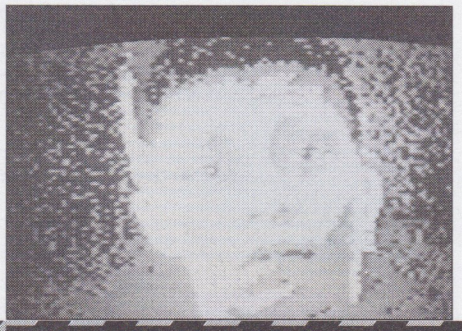
Mother's Hands
(Vejan Smith, 1992, USA, video, color, sound, 10 min.)
This video depicts the trauma of emotional, physical and sexual abuse from a young girl's point of view. The video uses music, image and audio manipulation, and minimal dialogue to create a powerfully haunting and authentic treatment of abuse.

The Potluck & the Passion
(Cheryl Dunye, 1993, USA, video, color, sound, 25 min.)
At an anniversary feast, politics and humor are dished up by the hostesses and guests alike in a savory narrative and documentary gumbo.

Rage and Desire
(Rupert Gabriel, 1992, UK, 16mm, color, sound, 17 min.)
This elegant, personal memorial to Nigerian photographer Rotimi Fani-Kayode traces his life and work to its origins in Yoruba art. Through music, dance and archival material, this impressionistic documentary lovingly pays tribute to the man and artist.

VICTORIA MIX

RAGE AND DESIRE



A COSMIC DEMONSTRATION OF SEXUALITY

Sponsored by
Gay Men of African Descent

FLIGHT PATH

Escape. Adventure. Fulfillment. Patience. This program draws together pieces that use humor, reminiscence, and in-your-face honesty to explore the craving for intimacy, the need for distance and the journey that is Life. Curated by the Festival Committee. (72 min.)

SATURDAY NOVEMBER 23
7 PM NYU CANTOR FILM CENTER

LOVE LETTERS

CHILDREN'S VIDEO COLLECTIVE•
(Steve Reinke, 1996, Canada, video, color, sound, 4 min.)
Where did Canada get its bumper crop of brilliant experimental filmmakers? This is a tell-all that was too scandalous for any tabloid TV program.

WEIRDO SONG•
(Heyd Fontenot, 1995, USA, video, sound, color, 5 min.)
"When I grow up I want to be a glamourous Beauty Pageant contestant." Now, little girl, say that 5000 times, or until you forget all about those Tonka trucks.

SHIMMER
(Nelson Henricks, 1995, Canada, video, sound, color, 7 min.)
When you're taking that endless road trip with your family, escaping the material world may be as simple as imagining it gone.

SUPER NATURAL PREMIERE•••
(Kevin Kelly, 1995, Canada, video, sound, color, 5 min.)
Laid upon images from 1960's sci-fi TV shows and movies, a voiceover tells the story of the narrator's first sexual experiences with his brother.

THE SMELL OF BURNING ANTS
(Jay Rosenblatt, 1994, USA, 16mm, sound, color, 21 min.)
What is it like to grow up male in the masculine het world of modern America? It Stinks!

LOVE LETTERS•••
(Hoang Tan Nguyen, 1995, USA, video, color, sound, 4 min.)
Popular ballads provide the score for video love letters signed, sealed and delivered to the object of the videomaker's affection.

TIC TOC BIO CLOCK•
(Julie Black & Lexi Leban, 1996, USA, 16mm, color, sound, 2 min.)
Can she wait to have a baby if she wanted to? What if her clock . . . stops . . . ticking . . . ?

STRETCHMARK
(Veena Cabreros-Sud, 1996, USA, video, sound, B&W, 9 min.)
Instead of running around and escaping, this young woman is bound to her station: motherhood. This piece envelopes a difficult situation in a stunningly beautiful aesthetic, creating a bittersweet tale of love.

REQUIEM•
(Sara Whiteley, 1995, USA, video, color, sound, 10 min.)
A girl questions her mother's death and her grandmother's relationship to it.

I HUNG BACK, HELD FIRE, DANCED AND LIED
(Tom Kalin, 1995, USA, video, sound, color, 5 min.)
A gorgeous montage of artists, friends, and images of happier times.

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FLOW

WEDNESDAY NOVEMBER 20
7 PM KNITTING FACTORY

FLOW•
(Quentin Lee, 1995, USA, 16mm, color, sound, 80 min.)
Flow lives up to its title, shifting from drag slasher flick to surreal interracial vampire tale, to noir thriller, to a college boy-meets-boy melodrama. Lee reinvents his earlier film shorts and reinterprets them with a running commentary on his love of film, rice and boys. Using a quasi-documentary style, he succeeds in revealing how his earlier work has evolved from dark to light, from dispiriting trysts to a blossoming romance with a happy ending. In a delightfully freewheeling and campy manner, Flow depicts the experiences of a gay Asian filmmaker coming to terms with his work, his mother, and his sexuality—Outfest, Los Angeles Gay & Lesbian Film Festival.

Sponsored by
Gay Asian and Pacific Islander Men of New York. GAPIMNY provides a safe and supportive social, political and educational forum for gay, bisexual transgendered and questioning API men.

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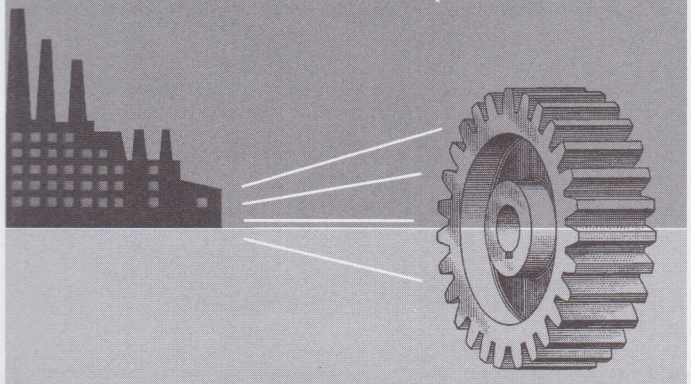

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We would like to thank the following artists and their producers who have helped to make our first three years the wonderful adventure it has been...

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FUCK AMERICA

America the Beautiful? In this year of elections there have been torrents of pro-USofA slogans, speeches, and sentiments; and "Nostalgia for a better time" is the catch phrase. How do we, as queer individuals, respond when we are asked to look backwards to find a future where name-brand consumerism (a la Disney) is the supreme leader and deviant voices (not to mention wardrobes) are silenced? Not politely! Curated by the Festival Committee. (87 min.)

FRIDAY NOVEMBER 15
9 PM NYU CANTOR FILM CENTER

TUESDAY NOVEMBER 19
9 PM KNITTING FACTORY

THESE PLACES WE'VE LEARNED TO CALL HOME

THESE PLACES WE'VE LEARNED TO CALL HOME•
(Jacob Silber & Joshua Oppenheimer, 1996, USA, video, color, sound, 31 min.)
Documenting a country at the end of the world, this video involves an infiltration of the militia movement, an exploration of the American Dream, and what it takes to survive in the face of genocidal intolerance.

SUPERABUNDANCE•••
(Larry Shea, 1996, USA, video, color, sound, 3 min.)
If the clothes we wear and the food we eat and the places we go are all the same, what does it mean to be an individual? With a Kinko's on every corner will we all turn into ditto heads?

LOVE 'N' LATEX•
(Claudia Sperber & Sheelah Murthy, 1995, USA, video, color, sound, 25 min.)
Originally presented as a live performance and installation, this is an in-your-face work confronting the homophobia, sexuality, and conformity issues faced by today's American queer youth.

PAPAPAPÁ
(Alex Rivera, 1995, USA, video, color, sound, 28 min.)
The potato. Enduring symbol of sustenance and self reliance; or mark of racism, consumerism, and TV culture? Travel through time and across the Americas, as we follow the path of this all powerful tuber.

PAPAPAPÁ

PAPAPAPÁ

Sponsored by
POPSmear

UNDER THE SKIN GAME

GIRLIE REVUE: GIRL BODIES STRIKE BACK!!!

This ain't no peepshow! These film/videomakers are turning the tables to celebrate the woman's body as site of ideological resistance. Eroticized, politicized, in your face and without apology, these bodies of all shapes and sizes mean business. Curated by the Festival Committee.(71 min.)

FRIDAY NOVEMBER 22
9 PM NYU CANTOR FILM CENTER

UNDER THE SKIN GAME•••
(Diane Nerwen, 1996, USA, video, B&W, sound, 19 min.)
An examination of Norplant, the contraceptive implant that is being advanced as a device for governmental reproductive and social control. Exploring Norplant as a potential legislative "tool" to be used against the poor and those who have been historically victimized on the basis of gender, race and class, the tape also addresses how lesbian teens are using Norplant as a means of disguising their sexuality because of the visibility of the implants beneath the skin.

SCHOOL•••
(Kika Thorne, 1996, Canada, video, color, sound, 3 min.)
A naughty school-girl spanking fantasy so sweet Disney could have made it.

THE ASIAN HEAT IN ME•
(Kimberly Saree Tomes, 1996, USA, video, color, sound, 3 min.)
The maker contemplates porn's fascination with the lesbian sex scene and her own relationship to it by obsessively re-processing and re-framing one such scene featuring two Asian women from a straight porn tape.

ALIENATIONS OF THE MOTHER TONGUE•
(Camilla Benolario Griggers, 1996, USA, video, color, sound, 5 min.)
Morphing images of women are juxtaposed with World War II footage, as the narrator discusses her mother's orphaning by her father—an American G.I.

DIKE•
(Lisa Hayes, 1996, Canada, 16mm, color, sound, 9 min.)
A young woman's struggle with compulsory heterosexuality is mirrored by an excessive perspiration problem.

HOUDINIANA•
(Margaret Long, 1996, USA, 16mm, color, sound, 9 min.)
Metaphorized by the "magical" life of Harry Houdini, a young girl experiences the fluidity and transitory state of her body within sexual and gender identification.

ENDOSCOPE
(Terri Dewhirst, 1996, USA, video, color, sound, 10 min.)
Sifting through media and medical representations of hermaphrodites , a questioning of the very notion of gender.

GRADE AA BUTT
(Karissa Durr, 1996, USA, video, B&W, sound, 6 min.)
An undirected study of the female buttock.

CLAUDIA
(Cecilia Dougherty, 1988, USA, video, color, sound, 8 min.)
Refreshing in its "normalcy." Lesbian life is constructed juxtaposed with mundane images of everyday life.

YOUR NAME IN CELLULITE
(Gail Noonan, 1995, Canada, video, sound, color, 6 min.)
"A hilarious animated tour of the female body as it tries to conform to the images idealized by modern culture. "—Outfest 96

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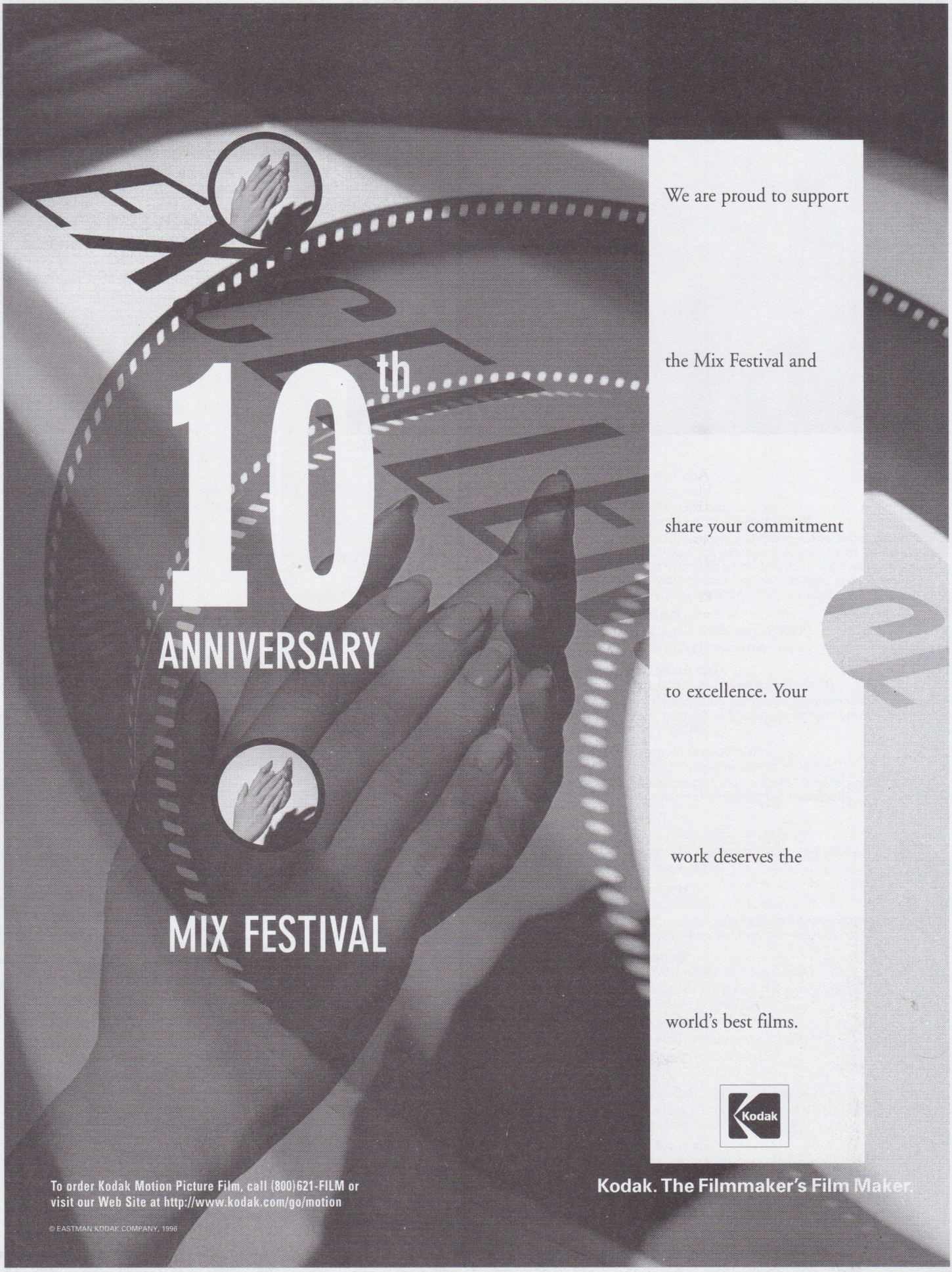
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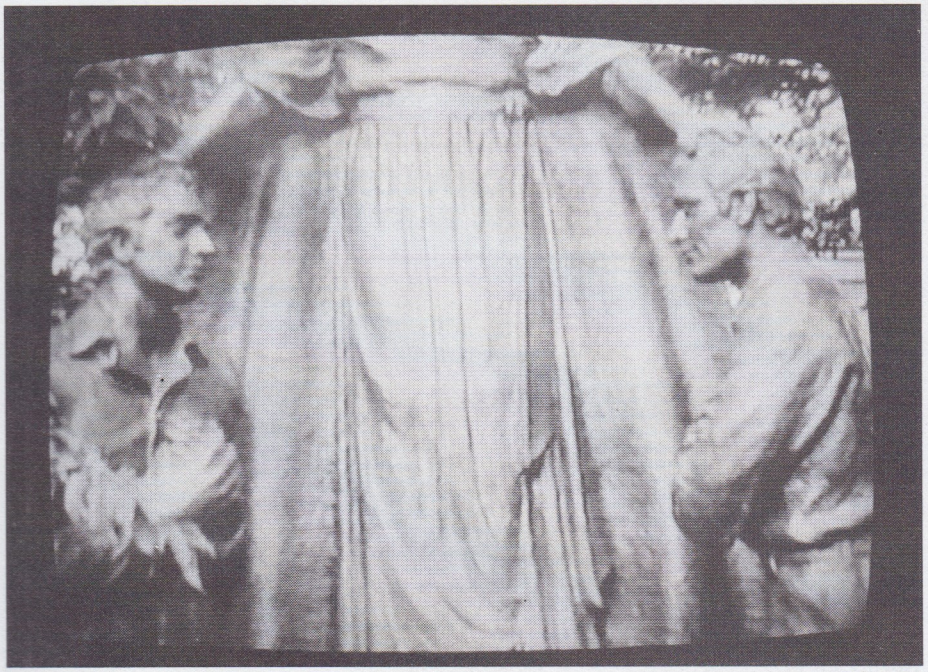


LEGACIES

AUTOMATIC WRITING•
(Elise Hurwitz, 1995, USA, 8 min.)
A richly textured B&W film about writing and thinking.

FEMINISM?•••
(Dorothy Thigpen, 1996, USA, video, color, sound, 12 min.)
A personal inquiry and dialogue on being a Black lesbian feminist.

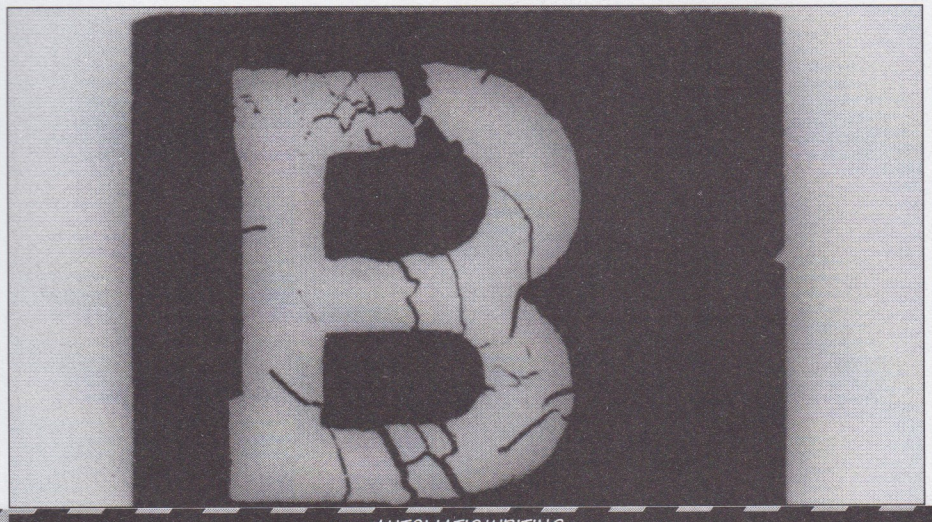
PASSING
(Kym Ragusa, 1996, USA, 9 min.)
A grandmother's story of a harrowing trip with her lover through the segregated South.

LEGACIES•
(Sean Weakland, 1996, USA, 30 min.)
Four men recall aversion therapy.

STRETCHMARK
(Veena Cabreros-Sud, 1996, USA, video, B&W, sound, 9 min.)
A personal exploration of the interior life of a single mother.

I/YO
(Adriana Pacheco, 1996, USA, video, B&W, sound, work-in-progress, 6 min.)
Deals with the maker's history as a woman, lesbian and Columbian and shows her reflection after coming out to her family. The issue gender role is the main thread, and lesbianism is presented as something natural, while traditional stereotypes like butch and femme are questioned.

UNTITLED
(Michelle Puetz, 1996, USA, 16mm, B&W, silent, 3 min.)
Filmed on the Queensborough bridge, this film expresses the magnetism I feel toward the city, my disgust, my awe and my confusion upon leaving. The film is about light and movement, unease, and unstatic vision. The original footage was shot and edited on super-8, and then double exposed onto 16mm in an optical printer so that the film runs simultaneously forwards and backwards.



AUTOMATIC WRITING

HAMMERTIME: ARE YOU MY MENTOR?

The historic changes that have taken place within the lesbian and gay community have led to a world wide community of activists and artists. Many of the members of the community in the early seventies are now mentors to women and men who are making moving image work. I did not find my own mentor until I saw the films of Maya Deren. I was already 30 years old and had been making Super-8 films for three years; Maya had been dead for 13 years. All of the works in this program are made by makers who have had a mentor, dead or alive! Most of the these works confront issues of visibility/invisibility and identity.—Barbara Hammer, curator. (77 min.)

SUNDAY NOVEMBER 17
4 PM NYU CANTOR FILM CENTER

One can find a mentor in another regardless of differences in generation, race, gender, religious beliefs, if there is an aspiring soul looking for education, encouragement, motivation and respect from a trusted guide.
—Dorothy Thighpen

I associate my mentor, Sally Cloninger, with the inner voice that tells me I am a filmmaker. This voice is undeniably focused, outspoken, resourceful, dedicated and accomplished.
—Sean Weakland

Working with a mentor like Barbara Hammer has given me confidence, the belief in the value of my voice, the necessary and honest feedback that all artists crave. It has shown me the roads which women before me have traveled—it has made me feel less lonely.
—Veena-Cabreros Sud

Although it is well known that film is a collaborative art, I would say that this does not apply to the experimental film maker, obliged by economic and artistic considerations to take on more than on e role in the filmmaking process. This process is sometimes a lonely one, and it is here that the figure of a mentor becomes especially important. She or he provides the feedback and most of the time, the support, that the filmmaker needs.
—Adriana Pacheco

Both my mentors are lesbians who have given me undying support, critique and artistic inspiration. These women have become successful in two fields that have historically been dominated by men. their belief in my work (and myself) has given me hope when nothing else could. To my mom and to Barbara Hammer. I cannot thank you enough.
—Michelle Puetz

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Queer Union@NYU, a socio-political group for students and faculty at NYU. "Queer" is used in defining individuals who lead an existence where heterosexuality is not the focus.
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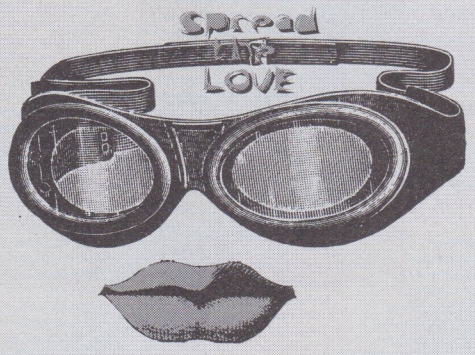
Nov 15 @8pm	Lick & Flicker at CLIT CLUB at MOTHER 432 West 14th Street
Nov 15 fri @11	Polymorphous Perversions
Nov 16 sat @5	La Cronologia Invertida de un Deseo
Nov 16 sat @7	Millennial Identities
Nov 16 sat @9	Race Sex & Violence
Nov 16 sat @11	Hot Porn Sex YUM!
Nov 17 sun @4	Hammertime: Are You My Mentor
Nov 17 sun @6	Hide & Seek
Nov 17 sun @6:30	Frume Fageles theatre 2
Nov 17 sun @8	Butterflies on the Scaffold
Nov 19 tues @7	Spirograph
Nov 19 tues@9	Post Modern Progressive
Nov 20 wed @7	Touch Me, Feel Me, See Me
Nov 20 wed @9	Hula Hoop
Nov 21 thurs @7	Roam Sweet Home
Nov 21 thurs @9	Beautiful Bi/It Takes All Kinds
Nov. 21 thurs @midnight	Queer Projections, Queer Performances @ ST. MARKS CHURCH 2nd Avenue & 10th Street
Nov 22 fri @7	Loose Animals
Nov 22 fri @7	Documenta theater 2
Nov 22 fri @9	Girlie Revue
Nov 22 fri @11	Honey, You Are TOO Fierce!
Nov 23 sat @2	On the Verge
Nov 23 sat @5	Poetic Bodies
Nov 23 sat @7	Flight Path
Nov 23 sat @7	Passed Lives
Nov 23 sat @9	Frume Faygelas
Nov 23 sat @11	Gong Show
Nov 24 sun @6	Andrei Ventslova
Nov 24 sun@ 8	

KNITTING FACTORY
74 LEONARD STREET

Nov 15 fri @ 7 Loose Animals
Nov 15 fri @9 Hidden History

Nov 15 fri @11 Sexy Vision

Nov 16 sat @7 Poetic Bodies
Nov 16 sat @9 Post GLS: Brasil
Nov 16 sat @11 Spirograph



Nov 17 sun @8:30 Touch Me, Feel Me, See Me
Nov 18 mon @7 A Different Take
Nov 18 mon @9 Hula Hoop
Nov 19 tues @7 Inside Out
Nov 19 tues@9 Fuck America
Nov 20 wed @7 Flow
Nov 20 wed @9 Don't Mess With MY Tu-Tu
Nov 21 thurs @7 Domestic Drama
Nov 21 thurs @9 Race Sex & Violence

Nov 22 fri @7 Secrets

Nov 22 fri @9 Chucklepatch
Nov 22 fri @11 Polymorphous Perversions

Nov 23 sat @7 Science Fiction Picture Show

Nov 23 sat @11 Hot Porn Sex YUM!

VICTORIA THEATRE
235 WEST 125TH STREET

Nov 20 wed @8 OPENING RECEPTION
Nov 20 wed @10 Spread the LoveBall
Nov 21 thurs @7 FIRE!
Nov 21 thurs @9 BLACK IS ... BLACK AIN'T

Nov 22 fri @6:30 Vintage• Families of Value

Nov 22 fri @8 HARLEM STORIES
Nov 22 fri @10 LET'S TALK ABOUT SEX
Nov 23 sat @2 Queer Black Pictures PANEL
Nov 23 sat @4 THE HOUSE THAT IDENTITY BUILT
Nov 23 sat @6 Black Nations/Queer Nations?

Nov 23 sat @ 8 GIRL STORIES
Nov 23 sat @10 TABOO SUBJECTS
Nov 24 sun 2 pm PASSION OF REMEMBRANCE
Nov 24 sun 4 pm CITY LORE
Nov 24 sun 6 pm FAMILY DRAMA
Nov 24 sun 8 pm CHOCOLATE BABIES

HARLEM STORIES

Harlem's history is dense, and full of the contributions of people who looked to themselves and their community to define the direction and scope of their expression. The work in this program gives everything from a brief glimpse of a single event, to an elegant visual analysis of how history is not only developed, but also received, acknowledged, preserved, and passed on. Gay and lesbian presence has always been very evident here, and has been a vital part of the thriving culture of Harlem for almost a century. Curated by the Festival Committee. (71 min.)

FRIDAY NOVEMBER 22
8 PM VICTORIA THEATRE

LOOKING FOR LANGSTON

THE MILAN BALL
(Felix Rodriguez, 1995, USA, video, color, sound, 8 min.)
A glamorous montage of high camp posing, excessive bad attitude, fierceness, personality overdrive, dedication to perfection, and unconditional love. Each vogueing performer outdoes the next, in a series of shots and scenes which ultimately become quiet, nostalgic and beautiful.

LOOKING FOR LANGSTON
(Isaac Julien, 1989, UK, 16mm, B&W, sound, 42 min.)
This one-time controversial film evokes the memory of poet Langston Hughes, and of a Harlem community of artists committed to developing an Afro-centric culture which celebrated the contributions of its gay men and lesbian women. The film is an incredibly beautiful tribute to endurance, affirmation, love and resistance.

STORMÉ THE LADY OF THE JEWEL BOX
(Michelle Parkerson, 1987, USA, sound, 21 min.)
A portrait of the former MC of the legendary Jewel Box Revue. Storme's remembrances of her days as a cabaret singer and male impersonator provide a glimpse of black gay life in the 1950s. A personal account, with a very clear sense of community, past and present.

VICTORIA MIX

Sponsored by
House of Latex

The Audre Lorde Project, a newly-created Center forLesbian Gay Bisexual Two-Spirit and Transgender People of Color Communities, whose mission is to promote and ensure the physical, mental, spiritual, and political health of these NYC area communities.

DJ Fred Pierce spins house for U & ME and a loyal African American crowd beginning at 10 PM
Octagon 555 W. 33rd St. at 11th Ave. 212.947.0400

STORMÉ THE LADY OF THE JEWEL BOX

LOOKING FOR LANGSTON

DIRTY LAUNDRY

HIDDEN HISTORIES

New ways to discover the past: fabricated stories, imagined ancestors, real lives interwoven like tapestries. New ways to live in the present: ironies unfold, ancestors come to life, and indigenous cultures remain ever-changing. These works combine fiction and documentary so thoroughly that we are shown how history is truly constructed. Events may or may not have happened. Memories deceive, and dominate culture gives us little room to explore. But we are here, and our lives are evidence of the influence of narrative and geography in the creation of memory, heritage, and family. Curated by the Festival Committee. (65 min.)

FRIDAY NOVEMBER 15
9 PM KNITTING FACTORY

THE FINAL STORY••
(Annie Wright, 1996, The Netherlands, video, color, sound, 6 min.)
Beautifully rendered drawings tell the story of a dissatisfied servant, the power of fate, and Colette's lost masterpiece. This work itself is quiet and commanding. The story is a template for how to reconstruct legends, stories based on ambiguity, and resurrected from the imagination.

DIRTY LAUNDRY
(Richard Fung, 1995, Canada, video, color, sound, 31 min.)
A train ride across Canada brings a Chinese-Canadian filmmaker's family history into focus, and a flirtatious porter helps him discover his place in that history. The videomaker presents an alternative to the immigrant fable by negating ideas of progress as cultural absorption, and exposing the work ethic as exploitation. He looks lovingly into the past, claims it as his own, and shows that it also belongs to us.

DIOSAS Y TORTILLERAS
(Genevieve Boutet de Monvel, 1995, USA, video, color, sound, 28 min.)
Rich and complex visuals form the heart of this documentary on indigenous women of Mexico. The pre-Columbian past meshes with contemporary Catholicism and the EZLN. This is an experimental piece which not only provides information about a current political situation, but also presents the experience of the subjects in a symbolic language of color and movement.

THE FINAL STORY

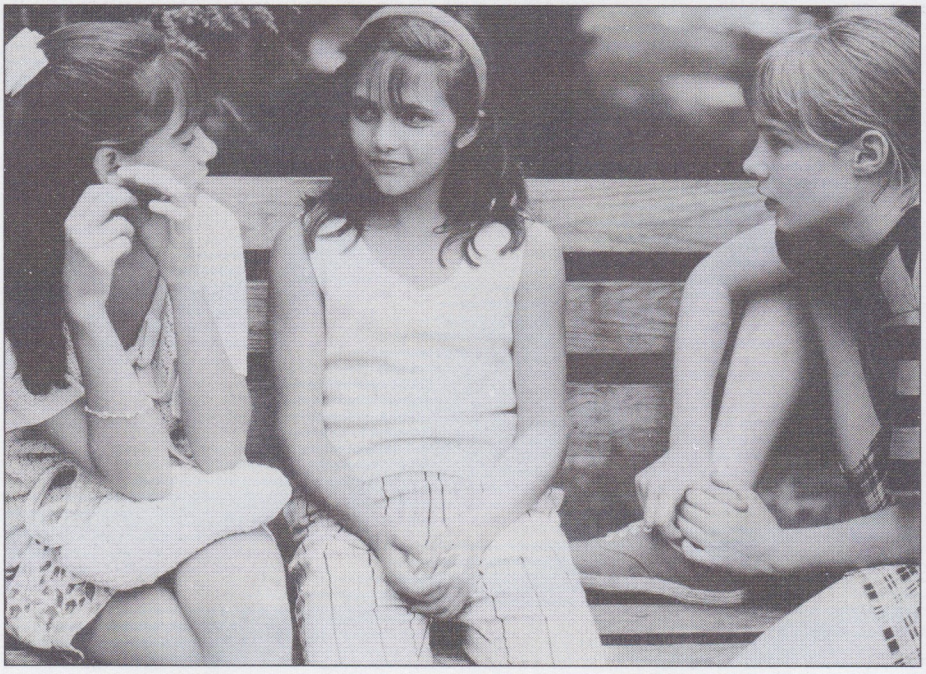
DIOSAS Y TORTILLERAS

Sponsored by
Echo Communications

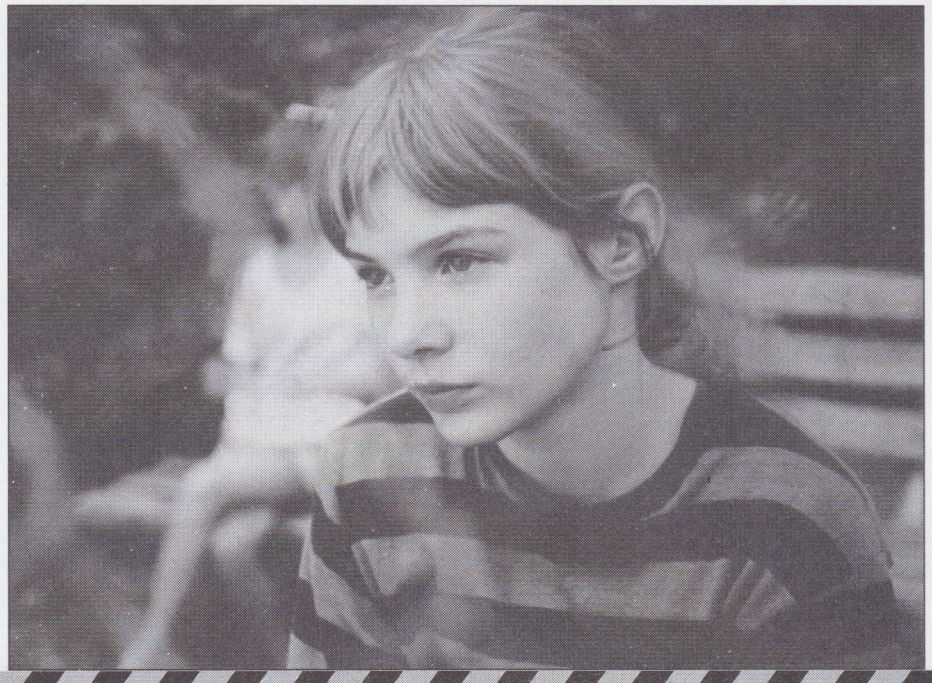
HIDE & SEEK

Su Friedrich is a long-time MIX filmmaker, in this anniversary year when we are remined of our humble beginnings, it's especially pleasing to present this special screening of hew newest work. Su Friedrich will be present to introduce the screening.

SUNDAY NOVEMBER 17
6 PM NYU CANTOR FILM CENTER



HIDE & SEEK•••
(Su Friedrich, 1996, USA, 16mm, B&W, sound, 64 min.)
Lesbian childhood. It's about being an age when sexual feelings are still vague and about how a girl might know even then that her Prince Charming is a Princess. The film mixes several genres, ranges over the last 40 years of American social life and looks at the issues both as witnessed by the child and as hypothesized by adults and experts. It shows that the childhood experiences of a lesbian are often quite innocent but can be seen in retrospect to have a significant bearing on her adult life. Half of the film is a narrative set in the mid 1960s about Lou, a 12 year old girl living in Brooklyn. The story of her developing feelings for her best friend is woven between interviews with 20 adult women who recount salient moments from their childhoods. These interviews are accompanied by archival movie clips and over 100 childhood photographs of lesbians.



Join us at 8 PM for a reception at
Meow Mix
269 E. Houston St. at Suffolk St.

ENGORGE, GOBBLE & GULP

WORLD OF WOMEN•
(Monica Nolan, 1996, USA, 16mm, B&W, sound, 8 min.)
Lesbian pulp meets film noir as Lara, Beverly, and Bobie smoke, drink, and glam it up in 1950s Hollywood.

REVANCHA
(Jaba Laba, 1995, USA, video, color, sound, 14 min.)
These three Lower East Side ladies have had it up to here with the pathetic excuse for a man they've had to share! Even in 11 inch heels, they're gonna get you sucka!

GOTTA DRIVE•
(Brenda McIntyre, 1996, USA, video, color, sound, 9 min.)
There are over five million registered vehicles in Los Angeles County. Need we say more?

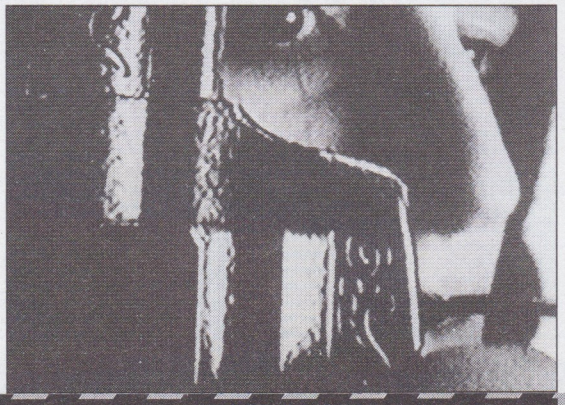
A NEGATIVE PORTRAYAL OF LESBIANS•••
(Erin Cassidy, 1996, USA, 16mm, B&W, sound, 9 min.)
Remember that nice man who used to offer to let you and your girlfriend perform oral pleasure on his penis? Well forget him! Thelma and Louise Live!

FAITHFULLY CHER, AFTER ALL THESE YEARS•••
(John R. Killacky, 1996, USA, video, color, sound, 9 min.)
The wonderful, horrible legend of Medea as interpreted by Cher, or is that Cher as Cher? Who knows what becomes a legend most?

ENGORGE, GOBBLE & GULP•
(Lisa DiLillo, 1994, USA, video, color, sound, 5 min.)
Oh girl! Don't go there! Please don't go there! You went THERE! Those lucky carrots!

QUEERCORE (A PUNK-U-MENTARY)•
(Scott Treleaven, 1996, Canada, video, color, sound, 21 min.)
Punkfaggotdyke style, power, and sexiness will conquer the earth in the near future! This elegant new punk-doc both rocks our sense of traditional "gayness", and pulls the corn cobb out of the butt of documentarian aesthetics.

"THE DEVIL INSIDE" FROM CLIT-O-MATIC: THE ADVENTURES OF WHITE TRASH GIRL
(Jennifer Reeder, 1995, USA, video, color, sound, 8 min.)
From the holy depths of the sewer there will come a savior, and they will call her TRASH! Let us gather and worship, as we acknowledge our slothful inaction.



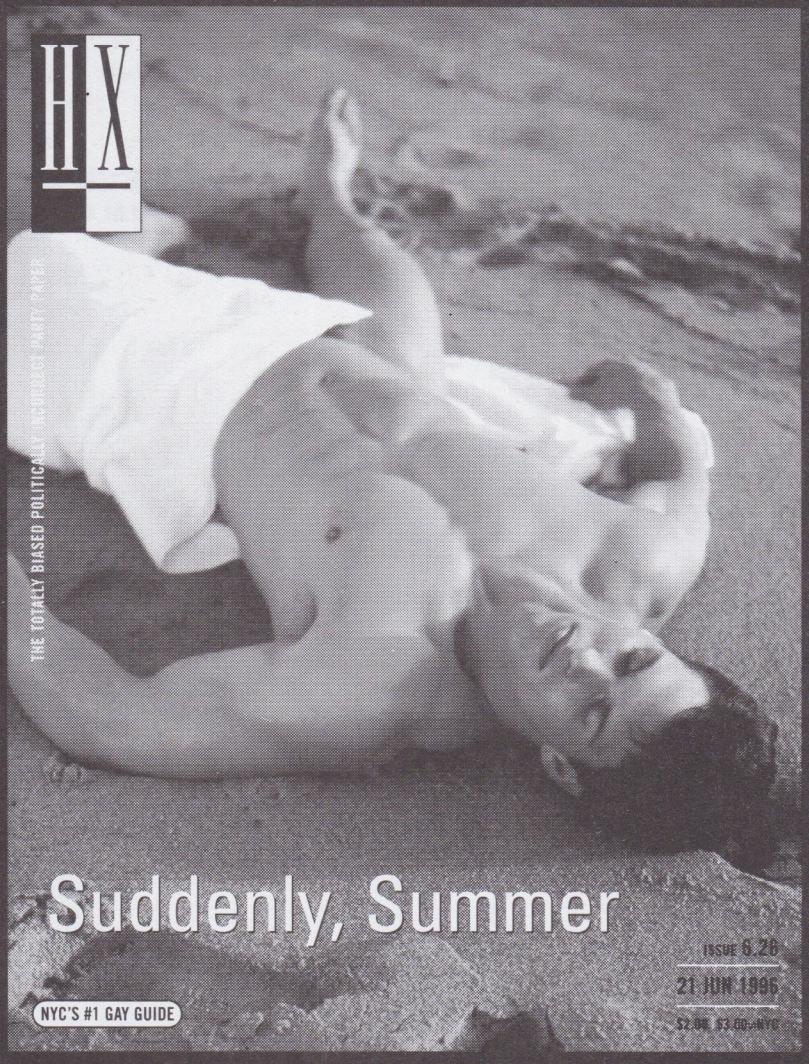
THE DEVIL INSIDE

HONEY YOU ARE TOO FIERCE!

That's right you better run! Have you ever had a really bad day that everyone just had to make worse by getting in your face? Well watch out! These works all relate the problems we, as queer people, face as we fight for some space in this kill-all world. After all, as Dolores Claiborne so famously noted, "Sometimes bein' a bitch is all queer folks have to hang onto!" Curated by the Festival Committee. (82 min.)

FRIDAY NOVEMBER 22
11 PM NYU CANTOR FILM CENTER

"The indispensible guide to all things gay" —Details Magazine



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THE BLACK GLOVE

HOT PORN SEX, YUM!

Boys and girls gather 'round! It maybe chilly outside, but these makers know how to warm us up and get us off! Gaze into the fiery flames of queer sex rituals. As the room steams up from the moist heat, the desire to discard your sweaty garments will overcome you! Let your desire direct you and enjoy! Curated by the Festival Committee. (75 min.)

SATURDAY NOVEMBER 16
11 PM NYU CANTOR FILM CENTER

SATURDAY NOVEMBER 23
11 PM KNITTING FACTORY

SOUR JUICE•
(Shoshanah Oppenheim, 1996, USA, video, B&W, sound, 5 min.)
A visually scent-ual experience; get closer, get sticky, get ready!

TRICK FILM
(Peggy Ahwesh, 1996, USA, 16mm, color, sound, 7 min.)
Madame spends an evening at home with her pet... Lucky dog!

PECKERS RISING•
(Heyd Fontenot, 1996, USA, video, color and B&W, sound, 20 min.)
A new look at porn, a new look for gay porn. Give me your unshaven, your rubber clad, your boy-next-door and you shall have the liberty to have a good wank!

SOI MEME
(M.M. Serra, 1996, USA, 16mm, color, sound, 6 min.)
Pay homage to the Goddess Rosemary and she will come! (And so will you!)
Visually engrossing, and ultimately overwhelming.

WACKA-SPEWY•••
(Steven Clar, 1995, USA, video, B&W, sound, 8 min.)
Oh yeah man! Show me what yah got! Oh Yeah! Shoot that big load!...
Fags can be so silly sometimes!

THE BLACK GLOVE•
(Maria Beatty, 1996, USA, video, B&W, sound, 30 min.)
In the brooding aura of total sexual abandon, the flame of the candle can both illuminate and torture... The new video from master erotic storyteller, Maria Beatty, the willing beauties in this tale will surprise you with their humor and (ah-hem) flexibility.

ONE MAN SHOW
(Antonio C. Pasolini, UK, video, color, sound, 1 min.)
Masturbation does a body good! Gotta love that white mustache!

NO HELP NEEDED
(Unknown, c. 1930s, 16mm, B&W, 7 min.)
This archival porn fragtment offers a glimpse of one, two, and three women going at it—no help needed!

PECKERS RISING

SOUR JUICE

Sponsored by
Candy Bar & Grill
PopSmear

Party after the 11/23 show at Candy Bar & Grill, Chelsea's hot new hangout, 131 8th Ave. at 16th St.

THE HOUSE THAT IDENTITY BUILT

This diverse program explores the ways in which racial and sexual identity have worked to create a tough world for queers of color. Curated by the Festival Committee. (99 min.)

SATURDAY NOVEMBER 23
4 PM VICTORIA THEATRE

VICTORIA MIX

O HAPPY DAY

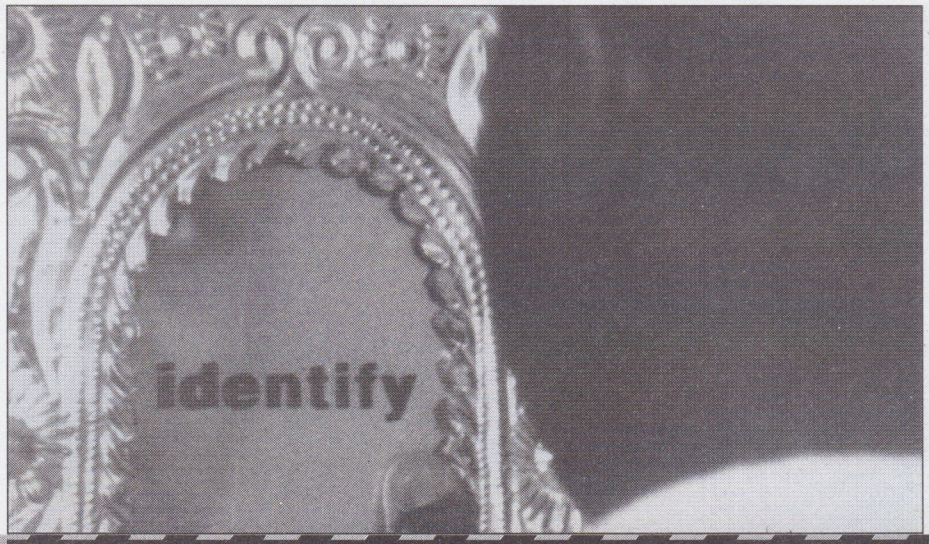
OUR HOUSE: LESBIANS AND GAYS IN THE HOOD
(Not Channel Zero, 1993, video, color, sound, 28 min.)
Up-front, in your face, hard-hitting interviews with black gays and lesbians provide an uncompromising look at homophobia, racism, alienation and empowerment for queer African-Americans. This riveting documentary gives voice to the multiple identities of gay, woman, black and the strength inherent in their unity. A new perspective on what is "black enough," this video powerfully contextualizes gay and lesbian identity within the African-American experience.

ODDS AND ENDS
(Michelle Parkerson, video, color, sound, 28 min.)
In 2096, black warrior women wage a vigilant battle against racial and gender annihilation. In this devastated universe, a new age fable unravels between interplanetary frontlines. Lieutenant Loz Wayard, a courageous young Amazon, learns the price of passion when her beloved Sephra takes on the ultimate sacrifice for the struggle. Women in love face the challenges of war. For Loz the final journey home is treacherous and never-ending.

HEAVEN, EARTH AND HELL
(Thomas Allen Harris, USA, 1993, video, color, sound, 26 min.)
Reflecting on the "trickster" figure in African and Native American cultures, while recounting the story of first love.

O HAPPY DAY
(Charles Lofton, 1995, USA, video, color and B&W, sound, 6 min.)
Uses found footage (another type of history) to (homo)eroticize the male-dominated Black Power movement and to invent a revolutionary moment in gay history.

NOW PRETEND
(Leah Gilliam, 1992, USA, video, B&W, sound, 11 min.)
An experimental investigation into the use of race as an arbitrary signifier. Drawing upon language, personal memories and the 1959 text Black Like Me, it deals with Lacan's "mirror state," theories of beauty and the movement from object to subject.



NOW PRETEND

Sponsored by
The Audre Lorde Project, a newly-created Center for Lesbian Gay Bisexual Two-Spirit and Transgender People of Color Communities, whose mission is to promote and ensure the physical, mental, spiritual, and political health of these NYC area communities.

BACK TO BATAAN BEACH

X-GIRL•
(Mari Keiko Gonzalez, 1995, USA, video, color, sound, 10 min.)
Devon Gonzalez, the 5-year old daughter of video artist/filmmaker Mari Keiko Gonzalez, discusses kindergarten, race, and sexual politics during their down-time...on evenings when Devon takes her bath.

FOREVER LINDA! •••
(Nguyen Tan Hoang, 1996, USA, video, color, sound, 12 min.)
A 19-year old's idolization of Linda Evangelista is a pop symbol of his coming out.

TWELVE YEAR GRAIN •••
(Barbara Malaran, 1996, USA, video, color, sound, 3 min.)
Fragmented memories of childhood, recalling a distant home.

FINDING LOW ART IN HIGH PLACES •••
(Barbara Malaran, 1994, USA, video, color, sound, 2 min.)
"Let me count your grooves" and "Time" - experiencing the pleasures of memory through the spoken word.

FIRST YEAR
(Trac Vu, 1996, USA, video, B&W, sound, 6 min.)
An immigrant teenager discovers TV, sex, and K-mart.

CHRISTOPHER'S CHRONICLES: CHRISTOPHER DOES DALLAS - CHAPTER 1•••
(Christopher Lee & Elise Hurwitz, 1996, USA, video, color, sound, 9 min.)
Chapter 1 of Christopher's video diary of his experiences in transitioning from female to male, stories of childhood and love life and mom.

BOULEVARD OF BROKEN SYNC••
(Winston Xin, 1996, Canada, video, color, sound, 3 min.)
A lover's sweet revenge inspires broken video sync as a metaphor for emotional breakdown.

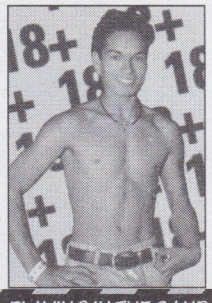
BACK TO BATAAN BEACH
(Ernesto M. Foronda, 1995, USA, 16mm, color, sound, 10 min.)
Being queer and growing up in the Orange County suburbs of CA.

SINCE YOU ASK•
(K. Burdette, 1996, USA, video, color, sound, 2 min.)
Adapted from a poem by Anne Sexton, Since You Ask explores feminine experiences of bodies, pain, and self-mutilation.

PLAYING IN THE SAND•
(AQUA, Nguyen Tan Hoang, 1996, USA, video, color and B&W, sound, 26 min.)
Members of San Francisco's queer API youth group, AQUA, romp and cruise on the beach, make out in the kitchen, cop attitude for a night out, share frustrations and tips on romantic adventures.

TWELVE YEAR GRAIN

X-GIRL



PLAYING IN THE SAND

HULA HOOP

Queers of Asian descent present different takes on growing up: the smirks, quirks, kisses, disses, loves, crash(es), and the nit-grit of the isms that intersect and shape/re-shape the histories of their lives, sexual/cultural identities, and day-to-day living.—Nguyen Tan Hoang & Elizabeth Tung, Curators

MONDAY NOVEMBER 18
9 PM KNITTING FACTORY

WEDNESDAY NOVEMBER 20
NYU CANTOR FILM CENTER

Special thanks to: the artists, Astraea Foundation, Pablo Bautista, Elsa E'der, Belynda Hardin, Mai Le, MAAPP, Janice Pono, Third World Newsreel, Video Out Distribution, and to our sisters.

Sponsored by
Kilawin Kolektibo, which affirms and celebrates our "Pinay ness" as individuals and as a collective, through a process of sharing stories, resources, creating our own symbols, images, and truths. For further information on our organization, please contact the Kilawin hotline at 718.706.7220, or e-mail us at kilawin@aol.com.

*Pinay: Common term for Filipina woman.

INSIDE OUT

The first big issue in your queer young life may have been coming out. In this program it remains the universal private moment, shown both figuratively, and with quiet, poignant realism. Are we unique as a community in that we are always in a situation of discovery, disclosure and re-invention? When does this process stop? Coming out is enormously important, but it is also the excruciatingly common event. It signals new generations of queers, regardless of age or circumstance. We understand it, we live it, and with each new person it explodes, once again, his or her former way of being in this world. The short piece in this program delivers a metaphor for the closet, within an exceptional performance. The longer work delivers the everyday reality. Both are infused with a clearly described psychological subtext. Curated by the Festival Committee. (63 min.)

TUESDAY NOVEMBER 19
7 PM KNITTING FACTORY

WHERE IS MY LOVE

CLOSET CASE
(Wrik Mead, 1995, Canada, 16mm, color, sound, 3 min.)
A Houdini-like figure escapes the stifling confines of a closet, emerging free and victorious. Shot in real time, the tension between the audience and the performer is so present, that the simple analogy is more felt than explained.

WHERE IS MY LOVE
(Jofei Chen, 1995, Taiwan, 16mm, color, sound, 60 min.)
A gifted young writer living in Taipei hides uneasily behind the illusion of safety in passing for straight. His own talent, and his desire for a bold new lover, force him to come out. The story takes place so completely inside our hero's mind, that the most mundane aspects of his life are infused with an inescapable emotional intensity. The lover becomes an appropriate foil, and provides a rebellious counterpoint to the issues of privacy and individual choice as represented by the possibilities of passing.

CLOSET CASE

THE MALE GAYZE

THE MALE GAYZE
(Jack Waters, 1990, USA, 16mm, color, sound, 11 min.)
An individual's observation of sexuality and power relations between men, a young African American dancer's reminiscence of his encounter with a Dutch choreographer. Approached from a personal perspective, the story is told in a casually direct voice-over. Issues of authority clash in a pedagogical combat zone. The depiction of seemingly random home movie visuals cause the structures of text ("masculine") and image ("feminine") to form a contrapuntal relationship of identities. Waters constructs a theater where Black/White, European/American, Younger/Older; Experience and Beauty interact. Platonic in the original sense, the movie invites the viewer to engage in the process of experience itself, where one must make one's own reactive decisions.

MÉRIDA PROSCRITA
(Raul Ferrera-Balanquet, 1990, México/USA, video, color, sound, 7 min.)
A gorgeous portrait of a pick-up scene in the streets of México.

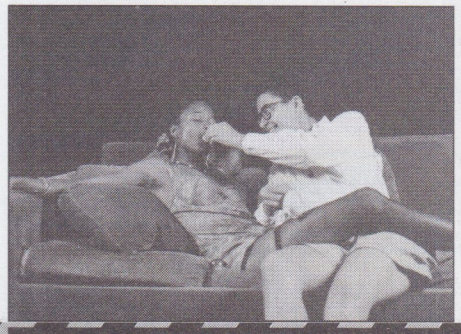
AFFIRMATIONS
(Marlon Riggs, 1990, USA, video, color, sound, 10 min.)
An affectionate, humorous confessional moves on to a wish for empowerment and incorporation.

24 HOURS A DAY
(Jocelyn Taylor, 1993, USA, video, color, sound, 10 min.)
Routine activities take on curious sexual overtones.

SHE DON'T FADE
(Cheryl Dunye, 1991, USA, video, B&W, sound, 23 min.)
Examining the sexuality of Shae Clarke, who tells of a "new approach to women" and embarks on a journey to find the woman of her dreams. "A lively lesbian love story, which integrates the details of videomaking into the story itself: it's sharp, funny and intelligent.—Cindy Fuchs, *Philadelphia City Paper*

8 BALL
(K. Brent Hill, 1995, USA, video, color and B&W, sound, 18 min.)
"What would you do if your love were HIV positive?" A Caribbean writer narrates a story to a community of international pen pals in which an American man must reveal his HIV status to his new lover. A powerful and moving love story complete with a Greek chorus of international faces and voices who react and comment on the story and on questions of love, relationships, sex and AIDS.

I LIKE DREAMING
(Charles Lofton, 1994, USA, video, color, sound, 7 min.)
Cruising on a subway platform. Is he straight? Or straight-acting, straight-appearing? A confession about the pleasures of cruising straight men, and raises questions about race, class and the construction of masculinity and sexual identity.



24 HOURS A DAY

AFFIRMATIONS

LET'S TALK ABOUT SEX

This program of sexy stories by boys and girls minces no words, and tells it like it is. Curated by the Festival Committee. (90 min.)

FRIDAY NOVEMBER 22
10 PM VICTORIA THEATRE

VICTORIA MIX

Sponsored by
House of Latex
DJ Fred Pierce spins house for U & ME
and a loyal African American crowd beginning at 10 PM
Octagon
555 W. 33rd St. at 11th Ave
212.947.0400

LICK AND FLICKER

Curated by Miranda July and Lucy Thane.

Big Miss Moviola Project is a network for lady moviemakers that utilizes the Chainletter Method of distribution. It is also a community-based project out of Portland which helps girls and women gain access to video equipment and receive the encouragement and support that storytellers need. It is a conspiracy theory put in to action. It is the idea that girls and women are Moviemakers every second of every hour of our lives.

Shoot the Women First is an idea first begun in London in June, 1994 that continues today in San Francisco. Wildly popular screenings of low budget and little-seen film and video in non-traditional venues. A combination with other art forms is encouraged, and there have been performing MCs, open mikes, music, spoken word, installation art, accompanying zines, and discussions.

Big Miss Moviola Project and Shoot The Women First are creating venues and video distribution for ladies film and video work. Not enough of the movies in our heads are getting made: the costs and the culture seem prohibitive to too many. There are ways around this and we try to reflect and exemplify this in our cheap-skate and phantasmagoric live screenings with audiences as major participants. This is our rough sketch. Actual order of events will continue to evolve until the very last minute and the evening will fast deteriorate into your great party. STARRING YOU!

FRIDAY NOVEMBER 15
8 PM- 2 AM
CLIT CLUB AT MOTHER
432 W. 14TH ST.

Sponsored by
Homo Xtra
POPSmear

ATLANTA

LADY OUTLAWS AND FAGGOT WANNABES
(Tammy Rae Carland, 1996, USA, video, color, sound, 20 min.)
Three separate narratives interwoven around the theme of the lesbian convict and representations of the female criminal type and abject women in general. Among other things, the video appropriates representations of gay male sexuality, particularly faggotry, to address lesbian invisibility and dramatizes historical/ autobiographical scenes.

GOOD SISTER/BAD SISTER
(Liza Johnson, 1996, USA, color, video, sound, 20 min.)
Explores and exploits the true connection between the recently surrendered 'sixties radical' Katherine Power and the '90s rock star Courtney Love - One woman, Linda Carroll, is both Love's mother and Power's therapist."

ATLANTA
(Miranda July, 1996, USA, video, color, sound, 3 min.)
The loneliness of an Olympic swimmer

SHE'S REAL WORSE THAN QUEER
(Lucy Thane, 1996, USA, video, color, sound, 40 min.)
Shot in London, New York, San Francisco, Portland, Olympia and documenting some punk dykes (an' a coupla fags etc..) innumerable activities: bands, live performance, recording, film making, photography, tattooing, skateboarding, self defence, zines, daily work, hanging out, own businesses, activism and more. Includes: Team Dresch, Tribe 8, g.b. jones, Fifth Column, Sister George, Cebe Barns band, Free to fight self defence tour, loadsa ladies.

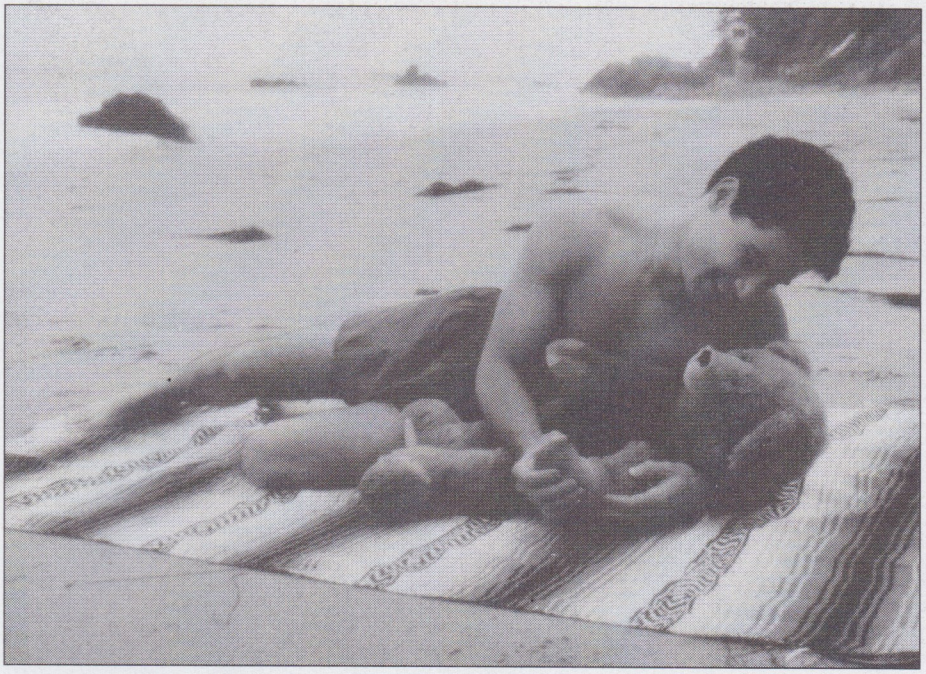
HER PERVERSIONS
(Caroline Cooley & Zoey Kroll, 1996, USA, Super-8 to video, B&W, sound, 2 min.)
Florid dissection of anal sphincters.

AND

BIG MISS MOVIOLA presents hi-lites from the INTERNATIONAL VELVET CHAINLETTER That Can't be broke. (All or Nothing - We cannot reveal just parts of our program Big Miss Moviola gets bigger everyday as she receives sci-fi, Porno, Western, True Adventure, Romance flicks made by the lady glitterati of the unseen/ underwater movie revolution. Movies made and mailed to Big Miss Moviola only moments before you arrived here, and months before this catalogue was printed. Starring stealthy 15 year-olds swiping the camcorder after baby's first step.) You know the one. This lady-made video chainletter has been UPSed around the USA and now it's crash landing in NYC. Destination: Lick and Flicker.

AND

THE UNIVERSAL PREMIERE OF THE DOCU- DRAMA SHOT AND SCREENED AT LICK AND FLICKER
(Starring: You and your ex-girlfriend—if she's even here tonite—you heard she would be but you came anyways.)
AND
Some of the live action could go unrecorded. LIVE AND IN PERSON: MARIMACHA, Teresa La Duquesa & Lara Tiara play music, ALI LIEBEGOTT, Queen of the bedtime story, CARLA BEDROSIAN of SAYET NOVA will amaze you & MIRANDA JULY, leading lady from last summer's box-office hits that were never made because nobody had any time or money.



LOVE SONG

LOOSE ANIMALS

The show for all who ever wanted to get down on the ground and do it like an animal. Works for puppy love or just getting porked. Curated by the Festival Committee.

FRIDAY NOVEMBER 15
7 PM KNITTING FACTORY

FRIDAY NOVEMBER 22
7 PM NYU CANTOR FILM CENTER

LOVE SONG•
(David Alvarado, 1996, USA, 16mm, B&W, sound, 3 min.)
Ode to a bear.

THREE DREAMS•
(Steve Reinke, 1996, Canada, video, color, sound, 4 min.)
Horrifying and wholesome. The everyday act of killing a wild boar (for food.)

MAUDE•••
(Ryan Drew Mellon, 1996, USA, video, B&W, sound, 4 min.)
A gay guy's perfect mate: his pup, or his human partner?

TRANS NATIONAL HOMING
(Kimberly SaRee Tomes, 1995, 3 min.)
Musings on identify by way of adoption.

PUSS! THE BOOTED CAT•
(Caroline Koebel, 1995, USA, 16mm, B&W, sound, 13 min.)
The erotic escapades of Mlle. Puss, one sassy feline modeled after both the classic fairy tale tomcat and the association of felines as feminine.

CHICKEN!
(Tony [Stinkmetal] Michelini, 1994, USA, video, color, sound, 4 min.)
A roast chicken is the object of desire in this tasty "porno" reconstruction of the classic masochistic fetish scene.

ANTS AND BEES•
(Steve Reinke, 1996, Canada, video, color, sound, 2 min.)
Exploding the myth of the industrious insect.

CAT SCAN
(Monte Cazazza & Michelle Handelman, 1990, USA, Super-8, color, sound, 7 min.)
"A tongue-in-cheek tribute to cunnilingus, feline sexuality and dairy products"—P Form Magazine

I, A LAMB
(Jennifer Montgomery, 1991, USA, Super-8, color, sound, 25 min.)
This film is a meditation on the insidious forces that lead us to identify with the image of the lamb. This particular tendency toward anthropomorphism is fueled by passivity (the kind that allow us to be led blindly into war), a never-ending search for parental guidance, a belief in God-the-father, and a mythological longing for the child-like sexuality of animals. Silence of the Lambs has been targeted for its homophobia, both in its portrayal of a serial killer and in Jodie Foster's much vaunted lesbianism. The gay media has done a great deal . of arguing over these issues. However, less attention has been paid to the fact that the film is a veritable ode to the FBI, a deification of the cold, all-seeing eye of the absent father-figure. All told, the proper use for this beautifully executed piece of Hollywood bad-boy sleaze is as a jumping-off point for a lesbian experimental film.

***C'EST LA VEAU QUI BÊLE* (THE BLEATING CALF)•**
(Pierre Yves Clouin, 1995, France, video, color, sound, 2 min.)
This video is a self portrait as a calf—but one that bleats. Taped in a blurred, low-angle shot, my head has the shape of a calf. My ear, from below, is the calf's ear in profile. I stick out my tongue and bleat regularly. In the background, we hear children playing in a park.—PYC

Sponsored by
Queer Union@NYU, a socio-political group for students and faculty at NYU. "Queer" is used in defining individuals who lead an existence where heterosexuality is not the focus. Call 212.998.4938 for more information.

Cafe con Leche

@ EXPO

SUNDAYS

11PM...ON43RDSTNEARB'WAY...6AM

design:anthony rodriguez

MARIPOSA EN EL ANDAMIO

(BUTTERFLIES ON THE SCAFFOLD)

SUNDAY NOVEMBER 10
8 PM NYU CANTOR FILM CENTER

MARIPOSA EN EL ANDAMIO (BUTTERFLIES ON THE SCAFFOLD)

(Margaret Gilpin & Luis Felipe Bernaza, 1996, Cuba, video, color, sound, 70 min.)

Fifteen years after the Revolution, la Güinera, a neighborhood on the outskirts of Havana, was still a marginalized area. In this setting, a clandestine drag culture developed much like the ghetto cultures that came into being at the US at about the same time. Yet the Revolution had promised everyone a chance to make themselvesa new home. Under this mandate local citizens started to build themselves apartment complexes to replace the shacks and shanties. These two strong movements—financial self-determination and sexual freedom—could have led to confrontation, but due to the courage of several women who held powerful positions in the new local government, the new drag culture wasn't suppressed. Instead it was given space. One woman asked the queens to perform in the cafeteria where many of the workers and locals ate. That was the beginning of a shared culture: drag queens are respected as artists and as fellow Cubans. This phenomenon is spreading beyond la Güinera. MARIPOSA EN EL ANDAMIO highlights images of working class drag queens performing drag intercut with interviews that reveal other interests, other occupations. In this community many queens have other jobs, other vocations. Drag is just one of many ways that gays can add strength to their society.—San Francisco Lesbian and Gay Film Festival

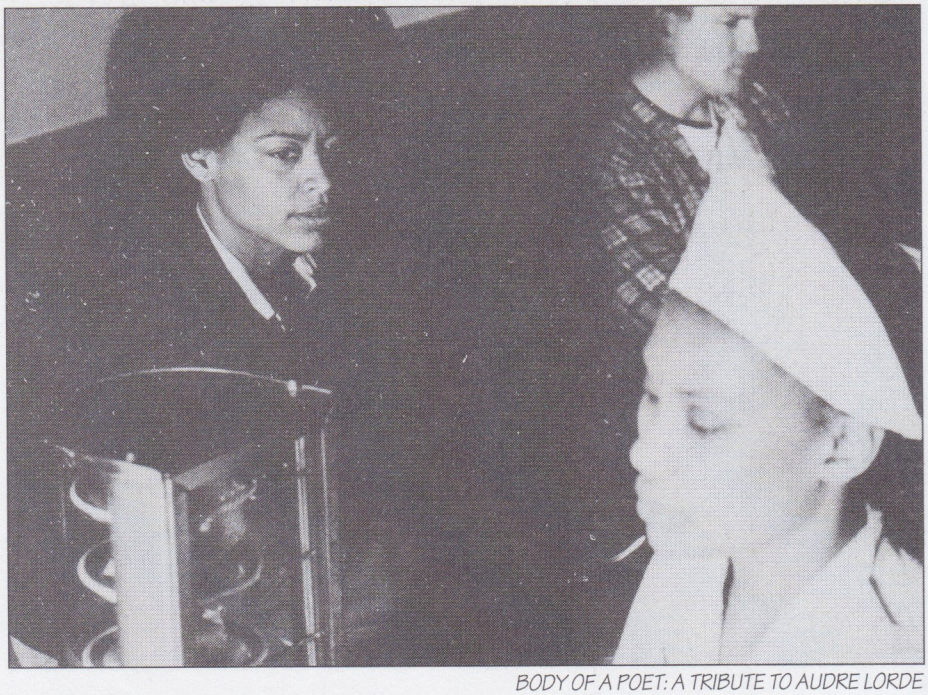
Sponsored by
Cafe Con Leche
Latino Gay Men of New York
House of Latex
Homovisiones

Flutter by the afterparty for Mariposas at 11pm at
Cafe Con Leche at Expo
124 W. 43rd St. (between Broadway & 6th Ave.)

MILLENNIAL IDENTITIES

It's time for a whole new set of identities. Leave the old ones with the old century and rocket into the new millennium as a brand new you. Curated by the Festival Committee. (77 min.)

SATURDAY NOVEMBER 16
7 PM NYU CANTOR FILM CENTER



BODY OF A POET: A TRIBUTE TO AUDRE LORDE

A New Flag•
(Mark Ewert & Josh Tager, 1996, USA, video, color, sound, 7 min.)
With the help of Rainbow Flag creator, Gilbert Baker, two young queers find love and understanding beyond their wildest dreams.

A Short Film About Us••
(Rita Smith, 1996, UK, video, color, sound, 7 min.)
An honest exploration of how cultural identity affects the way you feel about being a lesbian. Issues of difference are explored within the community and in terms of sex and relationships.

The Yellow Pages•
(Ho Tam, 1994, Canada, video, B&W, silent, 8 min.)
Arranged from A to Z, this tape is a mini-treatise on race, culture and desire looking at the relationship between imagery and text in the context of the Asian experience in North America and beyond.The video roams through past and present, from the Chinese railroad laborers, and the Korean War, to the arrivals of the Boat People and Hong Kong money. Both simple and complex in its presentation, The Yellow Pages seeks to interact with its viewers, never allowing one single reading.

Gong Li With the Wind•••
(Patty Chang with Rajendra Roy, 1996, USA, performance, 10 min.)
The rolling fields, the fiery history, the exploding passions... Witness the culmination of thousands of years of pageantry and tradition. Savor the hot taste of domination and servitude. Join us for a LIVE exploration of the ultimate pan-Asian experience!

My Family Tree
(Mee Lin Youk, 1996, USA, video, color, sound, 4 min.)
A poetic cultural banquet depicting the struggles of a biracial woman growing up in a stigmatized society, integrating her Chinese and African American heritage.

Strands•••
(Vanessa Beck, 1996, USA, video, color, sound, 4 min.)
This tape deals with personal identity—the assumptions that are made during seemingly innocent conversations, as well as modern scientific tendencies to name people, often against their will.

I Stake My Claim•••
(Ilsa Jule & Clarissa Macaya, 1996, video, color, sound, 2 min.)
This tape is about the distinction between the self as woman (lesbian) and the mother and where the boundaries lie. About creating yourself as a woman while still loving your mother.

Maybe Never (But I'm Counting the Days)•••
(Nguyen Tan Hoang, 1996, video, color and B&W, sound, 15 min.)
Addressing what it feels like for 20-something queers to grow up in the context of the AIDS pandemic. A series of "I've never..." voice-overs functions as declarations, disavowals, articulating regrets, loss, imaginary projections, and impossible desires. From the first somber B&W sequence of drive-by views of sex clubs, with its techno soundtrack, phone sex lines, and "I've never..." pronouncements, the tape introduces the topic of a "queer" public space. The other significant space of the tape shows an interior space where most of the campy adolescent-play activities (smoking, drinking, eating candy, blowing bubble gum, shooting water guns) take place. The use of popular (= hetero?) love songs operates to locate a queer desire within popular culture.

Body of a Poet: A Tribute to Audre Lorde•
(Sonali Fernando, 1995, UK, video, color, sound, 29 min.)
An imaginary biography of Audre Lorde—African-American, lesbian, feminist, professor, mother, visionary and "warrior poet"—who died of breast cancer, metastasized to her liver, in 1992. Avowing the subjectivity and desire with which we view our forebears, the work meditates on those moments in a life lived with passion that steel the political will and irradiate the poetic consciousness.

Sponsored by
SALGA-NY, a social and political group for those who trace their descent from countries such as Afghanistan, Bangladesh, Bhutan, Burma, India, Nepal, Pakistan, Sri Lanka, and Tibet.

WHAT IS A LINE?

OH YES IT'S LADIES NIGHT!

And the feeling's all right in this program of confession, reflection and good ol' girl drama. Curated by the Festival Committee. (90 min.)

SATURDA, NOVEMBER 16
8 PM VICTORIA THEATRE

SIGHTINGS
(H. Len Keller, 16mm, color, sound, 15 min.)
Two women try to connect romantically.

SHE LEFT THE SCRIPT BEHIND
(Dawn Suggs, 1993, USA, color, sound, 6 min.)
A young actress resists the roles constructed for her.

SPIN CYCLE
(Aarin Burch, 1991, USA, 5 or 10 min.)
A filmmaker ruminates about her craft and relationships.

JANINE
(Cheryl Dunye, 1990, USA, video, B&W, sound, 9 min.)
A high-school desire for acceptance in a white upper-middle-class world.

MONIQUE
(Yvonne Welbon, 1991, USA, video, sound 3 min.)
A schoolyard rivalry between two girls reveals more similarities than differences.

WHAT IS A LINE?
(Shari Frilot, 1994, USA, video, color, sound, 10 min)
Weaving the narrative of a jilted lover with footage of a train in motion, this tape is a dark comedic study of the mechanics of physical and psychological progression.

A SHORT FILM ABOUT US•
(Rita Smith, 1996, UK, video, color, sound, 7 min.)
British dykes talk sex, politics and what it means to be black.

B.D. WOMEN
(Inge Blackman, 1994, UK, 16mm, color, sound, 20 min.)
Rewriting the vanished history of black lesbian lives with contemporary interviews and a 1920s love story.

VICTORIA MIX

GONG LI WITH THE WIND

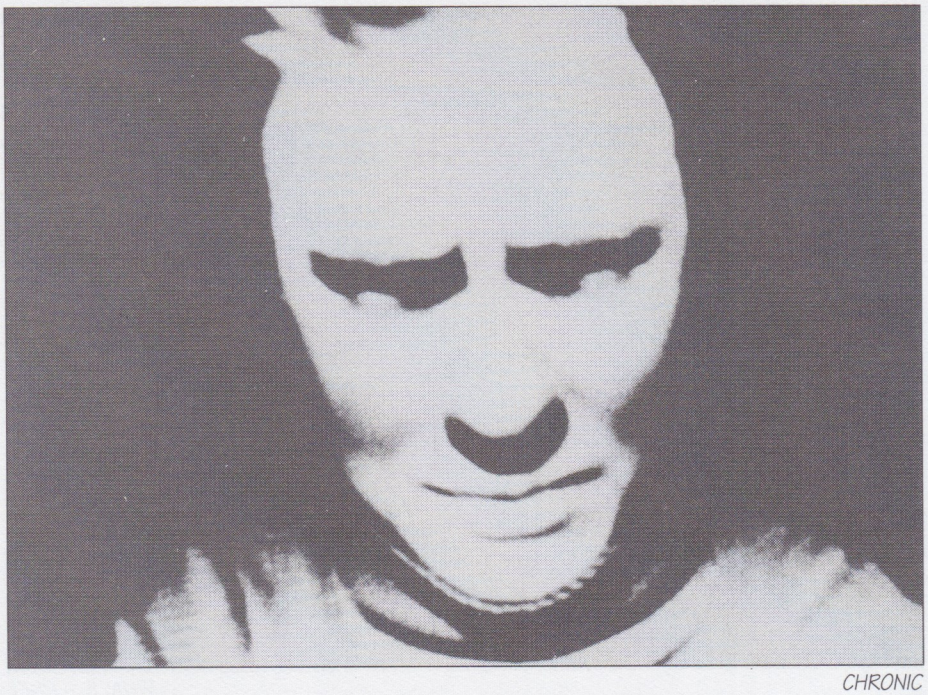
MONIQUE

Sponsored by
African Ancestral Lesbians for Societal Change, which is committed to the spiritual, cultural, educational, economic and social empowerment of African Ancestral wimmin.

ON THE VERGE

Life is tough. Life is really tough. Your body falls apart. Some madwoman is screaming at the top of her lungs, calling you a fag. If you don't act right, they throw you in an institution. Your best friend kills herself. Then you move to New York, and it's all downhill from there. Curated by the Festival Committee. (74 min.)

SATURDAY NOVEMBER 23
2 PM NYU CANTOR FILM CENTER

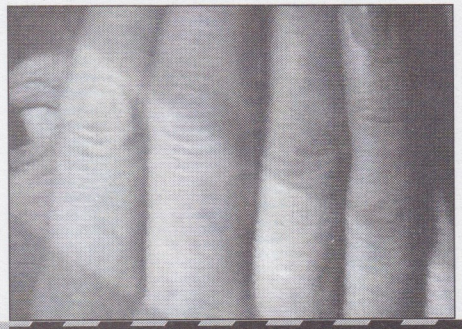


CHRONIC

Ein Mann liegt in einer Badewanne und bekommt Nasenbluten
(A Man is Lying in a Bathtub and His Nose is Starting to Bleed)••
(Heiko Kalmbach, 1995, Germany, video, color, sound, 18 min.)
This tape powerfully expresses emotion through deceptively simple and direct camera movement and the most minimal action. A work that explores the limits of endurance and the frailty of the human condition. Produced at the Academy of Arts Munich by Heiko Kalmbach and Lars Theuerkauff. Cast: Gerd Schnürrer. Soundtrack: Uli Schrader, Martin Schweser, Andreas Lücke.

Aide Memoire•
(Michael Brynntrup, 1996, Germany, 16mm, color, sound, 16 min.)
Photographer Jürgen Baldiga (1959-1993) and filmmaker Michael Brynntrup—private discourses and personal investigations of how to deal with images of life and death.

Chronic
(Jennifer Todd Reeves, 1996, USA, 16mm, color, sound, 40 min.)
A ferocious and beautiful tale of nonconformity, institutionalization and escape. This multi-layered film explores the life of Gretchen, a woman who, as a girl, began using self-mutilation as a coping mechanism. The visually surreal scenes comprise both scripted and documentary footage, illustrating the culture Gretchen lives in, her inner life, and various relationships. A number of optical printing techniques and different film stocks were used to create different levels of perception to convey Gretchen's experience viscerally.



EIN MANN...

AIDE MEMOIRE

THE PASSION OF REMEMBRANCE

SUNDAY NOVEMBER 24

2 PM VICTORIA THEATRE

THE PASSION OF REMEMBRANCE

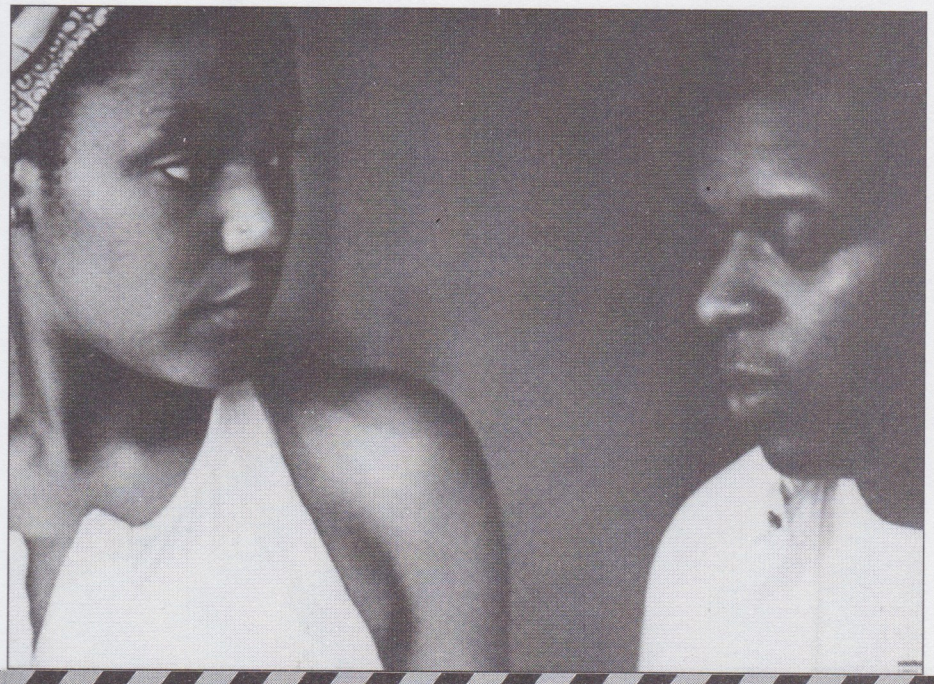
(Sankofa, 1985, 16mm, UK, sound, color, 80 min.)

Sankofa was Martina Attile, Maureen Blackwood, Isaac Julien and Nadine Marsh-Edwards.

"Where traditional political filmmaking made either/or choices about fiction and documentary, Passion of Remembrance combines acted scenes with documentary footage and even bits of expressionistic poetic drama....[T]he real strength of the film is in its subject matter—the realization by black women and black gay men that they must, at the risk of divisiveness, challenge the male heterosexual hegemony that is crippling their movement.—Amy Taubin, Village Voice

The Passion of Remembrance explores homophobia and sexism in the black movement in Britain. It intersperses narrative and non-narrative segments, alternating a fictional story about a set of young black friends and political comrades, some of whom are gay, with a desert scene in which a black woman confronts a black man about sexism in the movement. I found the narrative segments wonderful—in one scene, the two young women who are the main characters take great pleasure in dressing up and putting make-up on each other before going out to a dance club, in a room full of political posters, making a subtle but very effective statement about the capacity to mix radicalism with a love of pleasure. Two Black gay male lovers, their friends, spend an evening set aside for romance fleeing from racist and homophobic attackers....[T]he film's demonstration footage — which in the story is shot by one of the main characters, a film student—filmed in real demonstrations against racism, for gay rights and for the striking mines—comes across forcefully.—Donna Minkowitz, The Guardian

VICTORIA MIX



Sponsored by
Columbia/Barnard Lesbian Bisexual gay Coalition

PASSED LIVES

The second installment of our retrospective of films from the first five festivals. What is the past? How is to be used? What happens to old footage when it is re-edited? What takes place when memory is made visible? What comes to pass when a story is told? What befalls the dead when we try to remember them?—Jim Hubbard, Curator.

SATURDAY NOVEMBER 23
7 PM NYU CANTOR FILM CENTER
THEATER 2

AUS DER FERNE

COVERT ACTION

(Abigail Child, 1984, USA, 16mm, B&W, sound, 10 min.)

Part 4 of Is This What You Were born For? The work is in seven detachable parts. The films don't form a single line, but rather map a series of corners in relation to mind, to how one processes material, how it gets investigated, how it gets cut apart, how something else (inevitably) comes up. Constructed from looped home movies edited to create complex rhymes, slipping in and out of linear progression, Covert Action explores the contours of film narrative structures and the contradictions of sexual existence. I wanted to examine the erotic behind the social and remake those gestures into a dance that would front their conditioning. The result is a narrative developed by its periphery, a story like a rumor: Impossible to trace, disturbing, explosive. (From Program Notes for the 1987 Festival)

1969

(Jerry Tartaglia, 1991, USA, 16mm, color, sound, 12 min.)

A visual study of the confluence of personal identity and the fable we call history. (1991 Festival)

CHRONICLES

(Mike Kuchar, 1969, USA, 16mm, B&W, sound, 10 min.)

A diary film of a tumultuous and serene 3 months. (1988 Festival)

OPTIC NERVE

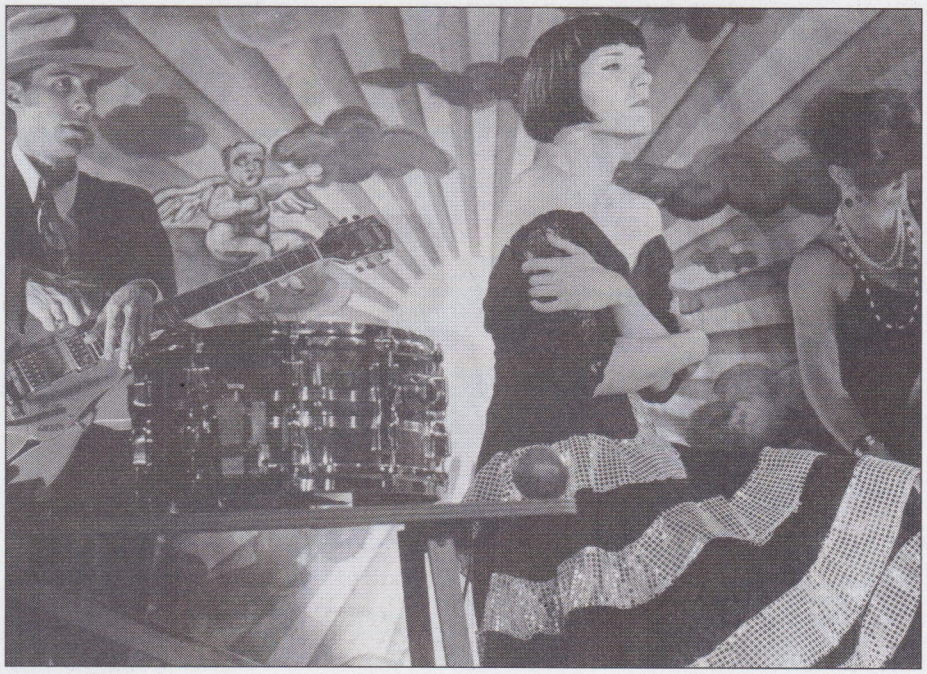
(Barbara Hammer, 1985, USA, 16mm, color, sound, 16 min.)

"Hammer employs filmed footage which, through optical printing and editing, is layered and manipulated to create a compelling meditation on her visit to her grandmother in a nursing home."—John Hanhardt (1987 Festival)

AUS DER FERNE (THE MEMO BOOK)

(Matthias Müller, 1989, Germany, 16mm, color, sound, 28 min.)

Begun with AIDS-related death of a close friend Aus der Ferne (Far From Here) is both eulogy and science fiction. Müller's virtuosic re-photography, editing and hand processing techniques are hurled into an erotic maelstrom, re-making the divisions of the Word in a continual flux of inside and out, container and contained. Learned in the tradition of Eisenstein, Genet, Anger and Jarman, Aus der Ferne seeks to re-make the male body, not in the service of higher ideals, but in a celebratory flow of communion and despair, mythos and logos...One of the great erotic works of German cinema."—Mike Hoolboom, Independent Eye (1990 Festival)



NOT FOR NOTHIN'

POETIC BODIES: LOVE, DEATH & OTHER MYTHS

Though the progression and sequence of cinematic images are linear, the actual story takes place in what writer Denise Levertov has described as "a constellation raying out from and into a central focus or axis." These experimental narrative films, exploring the magnitude of desire and memory, form a "constellation" called consciousness. As Michel de Certeau concluded in his book *The Mystic Fable*, poetic experience "forms an uncanny memory prior to meaning...and recalls something that is not a past; it awakens what the body does not know about itself. It simultaneously captivates an attentiveness from within, disturbs the orderly flow of thought and opens up or frees new spaces." Reviving and reinventing the formal innovations of a poetic cinema, these filmmakers create a space with visceral, intuitive and emotional integrity through which their protagonists journey in a movement of perpetual departure—Cathy Lee Crane, Curator. (82 min.)

SATURDAY NOVEMBER 16
7 PM KNITTING FACTORY

SATURDAY NOVEMBER 23
5 PM NYU CANTOR FILM CENTER

URN
(Miro Bilbrough, 1995, Australia, 35mm to video, color, sound, 6 min.)
A cine poem of a love lost between two women—and relocated in dream.

threshold•
(Nikki Appino, 1995, U.S.A., 16mm, B&W, sound, 18 min.)
A woman awakes from a disturbing dream and finds herself taking a precarious journey through her sexual subconscious—down to the dark and back again.

DJUNE/IDEXA•
(Salome Milstead, 1994, U.S.A., 16mm, B&W, sound, 12 min.)
A woman's obsession to live with the same singularity of purpose traced by the path of an anthropo- morphised bug in the earth is projected in her desire for an imagined woman.

KOTIRUOKAA (HOME COOKING)•
(Anna Minkkinen, 1995, Finland, 16mm, color, sound, 17 min.)
The supernatural story of a disgruntled housewife's ghost that is left to haunt a husband hopelessly clinging to the image of a woman who never existed.

NOT FOR NOTHIN'•
(Cathy Lee Crane, 1996, USA 16mm, B&W, sound, 29 min.)
A homage to early sound film that follows an androgynous cabaret performer on his search for the Beloved. Winner Best Black&White Cinematography in a Short Film at 41st Cork International Film Festival in Ireland.

KOTIRUOKAA

threshold

Join us after the 11/16 show from 9-11 PM
for a reception at Bar d'O, 29 Bedford Street.

a 6-course feast of films we'd like to see:

STOLICHNAYA ON THE ROCKS (D: Bert Ilyich, 1996, Russia, Color Video, 15 min.) Set in fin-de-siecle Leningrad, two hard-drinking Russian boys struggle to make ends meet and patch up their shaky relationship.

OYSTERS ON THE HALF-SHELL (D: Blair Wijncoop, 1996, Fire Island, U.S.A., 16mm B/W, 12 min.) A celebration of life and love on board the trawler "Half Shell." A juicy little film, a real taste treat for the senses.

VIETNAMESE SPRING ROLLS (D: "Ho," an experimental film collective, 1996, Viet Nam, 16mm color, silent, 100 min.) A film that perfectly captures the feeling of the "New" Viet Nam. After a long, dark winter, the rebirth of spring brings together two young Vietnamese women who discover their mutual love under the roof of their domineering uncle's barn.

CHATEAU NEUF DU PAPE (D: D.J. Gant, 1989, France, 35mm color, 90 min.) In the tradition of "Un chien Andalou," Gant creates a surreal world of swirling rhythms and hues. A real experience, not to be missed. Excellent soundtrack.

PENNE PUTANESCA (D: Maximo Testosterone, 1996, Italy, 70mm color, 169 min.) Follows 5 years in the life of American debutante Penny Prescott as she comes out, drops out, and tunes in to life as a high-priced call girl on Rome's Via Venutto.

STEAK FRITES (D: Brad Johnson, 1996, New York, U.S.A., B/W Video, 35 min.) A documentary on the gay mafia in Key West, narrated by "Black Angus" McGillicudy, ex-capo of the Hemingway Hoodlums, now in a federal witness protection program.

SEARED TUNA ON A BED OF GINGER COLE SLAW (D: Jenny O'Connell, 1996, Boston, U.S.A., Color Video, 50 min.) A cautionary tale for our times. The new girl in town, Tuna, finds herself one night alone and naked on the bed of the infamous dominatrix, Ginger Cole Slaw.

CREME BRULEE (D: Darryl Maupin, 1979, San Francisco, U.S.A., Super8, 98 min.) EXTREMELY GRAPHIC. The love that dare not speak its name becomes the love that just can't shut up in this short film which documents a wild night in San Francisco's 1970's Castro district.

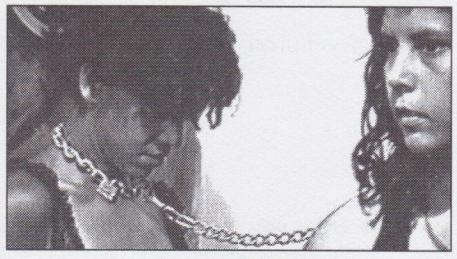
ESPRESSO AND COGNAC (Two short films in the acclaimed "Dessert" series by Andre Moss 1996, Italy, 16mm B/W, and 1988, France, 35mm color, 10 minutes each) "Espresso", a wake up call to a 20th century asleep at the switch, and "Cognac," an earlier film which was originally entitled "Distillation of Delight."

flamingo east
219 second ave. nyc 533-2860

IMPACT ZONE

DRECK

DOWN-LOADS



SQUISHY DOES PORNO

DOWN-LOADS ••• (Daniel "Dewey" Schott & Justin Chin, 1996, USA, video, color, sound, 8 min.)
100% pure down-loaded images! Welcome to alt.sex the whole-wide-world-wide-web-wide world.

PETER'S PENIS TRICKS• (Mari Kono, 1996, USA, video, color, sound, 2 min.)
One man's obsessive ability to play with his dick. As much as Peter's tricks have a certain shock value, they are the sincere expressions of a man who enjoys the sensations of the acts he performs.

SQUISHY DOES PORNO• (Wash Westmoreland, 1995, USA, video, color, sound, 28 min.)
A porn star from L.A., frustrated by the limitations of the mainstream sex industry, travels down to New Orleans and starts making her own films organizing an underground porn ring of like-minded people making their own videos for kicks. These DIY movies show a wide spectrum of body types and sexuality—gay, straight, lesbian, bisexual and try-sexual. The film ends with an inside peek at one of the ring's infamous viewing sessions, featuring uncut footage of two hot boys going at it while a chicken walks about.

RAVE PORN• (Texas Tomboy, 1996, USA, video, color, sound, 4 min.)
UFO genderfuck sex and technology.

UPRIGHT MAN/SIDEWAYS MAN• (Russ & Taly Johnson, 1996, USA, video, color, sound, 30 sec.)
Says Russ and Taly Johnson: "Our work conceptually explores ideas using the often over-looked fundaments of the video process. We question the role of communication through video language." But does it look like a guy getting peed on? Maybe.

DRECK (DIRT)• (Dom & Ben Reding, 1995, Germany, 16mm, B&W, sound, 19 min)
Patrick, the son of the police chief of Cologne bonds with Tauber, a dreadlocked squatter. These two clasp, hug and fondle, stroking thick wet dirt over one another's bodies in sensuous exploration, defiant of all conventions. Dreck is about the opposition between the free wheeling sensuality of alternative lifestyles and the obsession with cleanliness and order that marks high bourgeois culture. What is unknown or forbidden becomes the fetishized object of desire.

AMAMI SE VUOI• (Michael Curran, 1994, UK, video, color, sound, 5 min.)
In this touching, yet slightly unsettling piece, the artist lies naked on a table, while a male friend/lover proceeds to repeatedly spit in his open mouth. An atmosphere of almost bacchic abandon is helped by the lyrical soundtrack. The still camera affords a peep-hole view of an unflinchingly graphic looking-glass world in which sexual desire seems inextricably stalked by feelings of fetishism, abuse and abjection.

I NEVER GAVE MY MOTHER AN ORGASM BEFORE•••
(Daniel "Dewey" Schott, 1996, USA, video, color, sound, 1 min.)
It's a thin line... Sometimes a daughter's love is painful, and painfully ecstatic.

DEATH STOCK FOR USE•• (Axel Hermann, 1995, Germany, Super-8 to video, color, sound, 3 min.)
Somehow, once the boys move out of the picture, an imaginary omnipotent force binds, gags, and pleasantly tortures our consenting female lead. And then she's left on the couch.

THE LOOK OF LOVE••• (Charles Lofton, 1996,USA, video, color, sound, 4 min.)
The erotic interaction between she-males/chicks with dicks/he-shes and the men who love them. The Look of Love celebrates transvestites and transgendered men who have sex with other men who don't identify as homo or gay. Queer sex acts are committed with the safety provided by gender illusion. But it's really a love story.

JOE DALLESANDRO GETTING THE SHIT FUCKED OUT OF HIM•••
(Anonymous, c. 1966, USA, video, color, sound, 30 sec.)
Just what it says. A private moment with Joe Dallesandro, sensitive Warhol star.

IMPACT ZONE• (Kadet Kuhne & Sophie Constantinou, 1996, USA, video, color, sound, 7 min.)
Hot wheels, hot girls, hot cars, hot sex, hot crashes. Gear up for a racy high octane overdrive of auto erotica. Kadet and Sophie take hyper-boyhood terrains and reinvent them as dyke spaces dripping with oily lust. Racing stripes as fetish-wear! The Club as sex-toy!

POLYMORPHOUS PERVERSIONS: THE CINEMA OF (UN)POPULAR CULTURE

A hot, sexy, fun and provocative program that undermines expectations of what constitutes a queer film. Identifying as "queer" is not enough to to represent the true liberation of sexual practice. In "Polymorphous Perversions" the *fetish* replaces identity politics as the way to define non-traditional sexuality.

The erotik-nicity of the films and videos is not based as much on sexual identity as it is on taboo fucking practice. Foot freaking, piss play, gender illusionary lust, mud as foreplay, pussy on pussy car-sex show us just what(un)popular sexual culture is: Non-normative sex and plenty of smeary flesh!—Charles Lofton & Daniel "Dewey" Schott, Curators (88 min.)

FRIDAY NOVEMBER 15
11 PM NYU CANTOR FILM CENTER

FRIDAY NOVEMBER 22
11 PM KNITTING FACTORY

Sponsored by
Homo Xtra
Flamingo East
POPSmear

Special performance by
Shelly Mars at the November 15th show!

Continue the perversions after the Nov. 22 show
at Squeezebox
at Don Hill's
511 Greenwich Street
(at Spring St.)

POST GLS: FIN DE SIECLE BRASIL

Brazilian work at this festival is now MIX standard. Continuing the rich cultural exchange we began four years ago with out South American counterpart, we present new program of work curated by Andre Fischer.

SATURDAY NOVEMBER 16
9 PM, KNITTING FACTORY

Sponsored by Homovisiones, the only Latino TV show with a lesbian and gay perspective. Catch it in Manhattan Tuesdays at 11:30 pm on Ch. 17.

Sponsored by
Latino Gay Men of New York, which meets on the first Friday of each month at 8 PM at the Center. Call the 24-hour hotline 212.614.2941 for more information.

METAL GURU
(Flavio Colker 29 min.)
Rio. After a motorcrash, two bikedykes come to a garage district downtown Rio. The daughter of a stoned hippie who owns the local hotel falls in love with one of them when plan escape to Alaska. Great production, wonderful cinematography. Brazilian TV stars in the cast.

***FLOR DE OBSESSAO* (FLOWER OF OBSESSION)**
(Luis Antonio Rocha, 10 min.)
Four different stories tell the love from a director for a guy he auditioned.

***NOS TEMPOS DO CINEMATOGRAFO* (A CINEMATOGRAPHER AT TIMES)**
(Kika Lopes, 15 min.)
In the 20s, when perversions were treated as diseases, a guy addicted to morphine has another strange obsession: sucking his girlfriend's blood.

***SONHO OLIMPICO* (OLYMPIC DREAM)**
(Biassino Gessualdi, 6 min.)
Homo scenes shown on TV from the Olympics.

NOVELA VAGA
(Dora Longo Bahia, 11 min.)
A French Nouvelle Vague Trash story. Subtitles in French, but don't mind. Brilliant. From the producers of Serial Clubber Killer and Selma and Denise.

STRANI AMORI (Mari Stockler, 4 min.) and
JACIRA (Ruth Slinger & Lila Rodrigues, 4 min.)
Two videoclips , from the MTV Brazil programming. The first one a representation of Men Love (with dozens of gorgeous dream guys) and the second the super-colored story of a drag queen.

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LABOR

POST-MODERN PROGRESSIVE

This program takes the audience through the filmmakers' dreams, collective fantasies and much-loved traditions to a tough re-examination of our options, or lack thereof, in contemporary society. The options in question are about a human need to have a home, to belong, to contribute, and to prosper, none of which seem to be considered a birthright. These films present a variety of perspectives on what constitutes a meaningful relationship to one's city, economy, and cultural heritage. The perspectives change within the structure of each film, and there seems to be an unspoken agreement among filmmakers to come to no conclusion, only to show, to explain, to elicit, but not to resolve. Curated by the Festival Committee. (77 min.)

TUESDAY NOVEMBER 19
9 PM NYU CANTOR FILM CENTER

El Culebrero, la muerte de un colombiano y el acordeonista que no esta
(Patricia Montoya, 1995, 9 min.)
A study in cultural contrasts and the gay Colombian immigrant experience in Queens, NY. The film refuses to establish a correct perspective, and offers, instead a new logic. The protagonists seem to shift between times and continents within the space of seconds.

Labor•
(Dorit Grunberger, Becky MacDonald, Daven Gee, Michele Simonsen, Betsy Weiss, Sheila Harrington, Lexi Leban, 1996, 16mm, color and B&W, sound, 28 min.)
A rich and eclectic collaborative film about the nature of work, the uneven distribution of wealth, and the complex meanings of labor in everyday life. The seven individual film segments work together to convey an underlying pathos in the mundane, and a heart-wrenching compassion for all the goddess's creatures.

1. The nature of texture, touch and intimacy between a hairdresser and her client.
2. The bond between a housekeeper and the filmmaker.
3. A poetic portrayal of the maker's father, a sheep farmer.
4. An observation of the age-old relationship between man and animals.
5. The work it takes to get out of bed each morning.
6. The frenetic lunch-hour of a multi-tasking advertising executive.
7. The global impact of the labor movement, past and present.

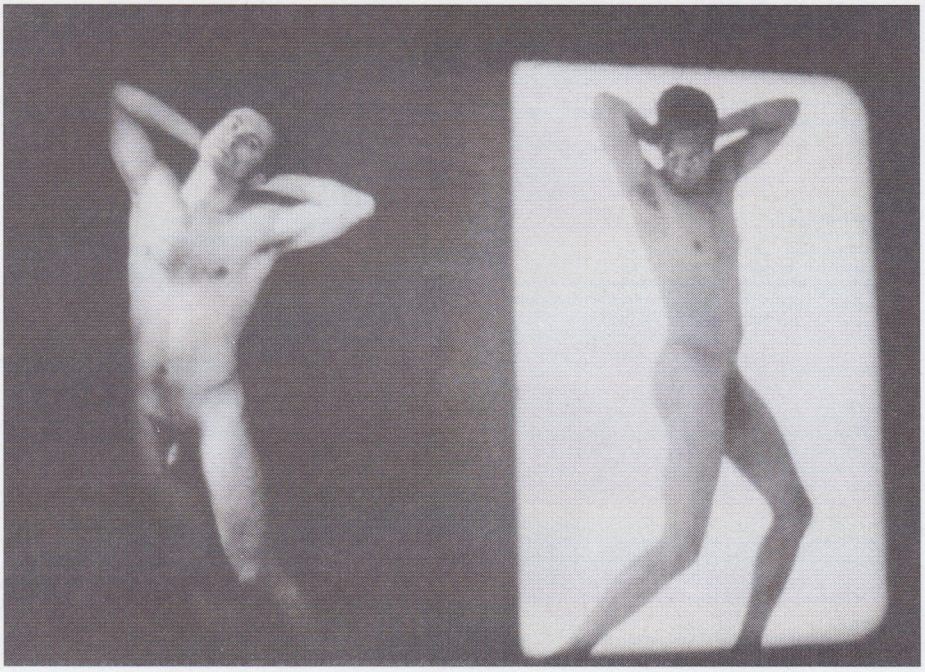
A New Work by Abigail Child
(Abigail Child, 1996, USA, 16mm, color, sound, 40 min.)
A sneak preview.

Sponsored by
Echo Communications

QUEER PERFORMANCES, QUEER PROJECTIONS

While the mainstream has begun to dabble in queer representation, the images are almost always lacking for the queer viewer. The underground has always been the most dependable place where queers can be assured of encountering challenging images that are queer in more than just name. The fringe of Jack Smith and Andy Warhol has always been the primary medium for truly cutting-edge queer images. This evening will follow the lead of those progenitors and present work that not only challenges us politically and aesthetically but also challenges its own genre conventions. Work will blur boundaries between live performance and the projected image, showing the multiple ways there are to be truly queer. —José Muñoz, Curator.

THURSDAY, NOVEMBER 21
12 MIDNIGHT
ST. MARKS CHURCH IN THE BOWERY
Second Avenue and 10th Street



BLACK AND WHITE STUDY

BANJY PUSSY RAGING (EXCERPT)
(Idris Mignot, 15 min.)
An exerpt from this nationally acclaimed one man show which meditates on women, race, class and GLAMOR. Mixed medium including Video and Live performance.

ELEGY FOR JEAN GENET
(Tessa Hughes-Freeland & Ela Troyano, 20 min.)
Manipulated images set atop a score by John Zorn that nimbly intercuts 8mm footage of early gay male pornogrphy with images of a woman partaking of auto-erotic pleasure.

JACK SMITH READING
(Jack Smith/Jerry Tartaglia, 15 min.)
A short story that is written and read by the legendary Smith as Tartaglia shows images from Smith's slide collection.

BLACK AND WHITE STUDY: THE DANCE
(Peter Cramer & Jack Waters, 1996, USA, work-in-progress, 10 min.)
The film Black and White Study premiered at the 1990 New York Lesbian and Gay Experimental Film/Video Festival, now MIX. That film forms the basis for a further exploration of chiaroscuro, nudes, movement and film techniques in a three-dimensional spaceof constantly shifting fields of perception. Eroticism and humor highlight an interracial couple engaged in a dance dialogue of opposites and attractions.

ENCOUNTER AT THE INTERGALATIC CAFE
(Thomas Allen Harris, 15 min.)
Deals with issues of gender and race that are made "cosmic" by the acclaimed filmmaker and performer.

PLUS A SPECIAL PERFORMANCE BY
Carmelita Tropicana (10 min.)
Performance that deals with the images of Dykes and Latinas on the screen.

FEM BITCH TOP

THE ATTENDANT
(Isaac Julien, 1996, UK, 35mm, color, sound, 8 min.)
Another haunting exploration of black-white interracial desire that includes tropes of disability, bondage and sexual longing.

MOTHER'S HANDS
(Vejan Smith, 1992, USA, video, color, sound, 10 min.)
A provocative, experimental video that depicts the emotional, physical and sexual abuse of mother-daughter incest from a young African American girl's point of view.

EAST RIVER PARK
(Zoe Leonard, 1992, USA, 16mm, B&W, sound, 6 min.)
Graffiti scrawled over benches and walls becomes a silent and deadly meditation on Latino drag queens, AIDSphobia, poverty, cruising and misogyny.

UNTITLED, JOAN••
(Julie Whang, 1994, USA, video, color, sound, 5 min.)
Channeling Joan Crawford as her muse, a Korean American lesbian investigates the emotional and consequent physical scarring upon the landscape of her body.

A HISTORY OF VIOLENCE
(Danny Acosta, 1991, USA, 16mm, color, sound, 7 min.)
A young Latino contemplates committing violent crimes, as his own abusive family upbringing collides with media violence, guns, Catholic iconography and closeted homosexuality.

VICIOUS•
(Hima B., 1996, USA, video, color, sound, 5 min.)
Women talk about—and act out—vicious, vindictive and violent things they have done to their lovers—and what their lovers have done to them.

SHADES OF GREY•
(Madeleine Lim, 1995, USA, 16mm, B&W, sound, 7 min.)
An intimate and disturbing portrait of domestic violence within an Asian lesbian relationship which shatters myths that physical violence doesn't happen between women.

THICK LIPS, THIN LIPS
(Paul Lee, 1994, Canada, 16mm, color, sound, 6 min.)
Racist and homophobic violence, in the form of shattered glass and epithets, constantly interfere with the erotic exchange between an Asian man and Afro-Caribbean man.

FUCKIN' CHINK•••
(Margarita Alcantara, 1996, USA, 8mm, B&W, sound, 5 min.)
A young girl of Filipino-Spanish-Irish-Chinese ancestry explores her roots, as domestic violence, child abuse and prejudice in an all-white community pervade her sense of identity.

WICKED RADIANCE
(Azian Nurudin, 1992, USA, video, B&W, sound, 5 min.)
Nurudin ruminates on the Koran, her Muslim background, and the Malay language within a highly textured lesbian bondage and flogging s/m scene.

FEM BITCH TOP•
(Amy Yunis & Romy Suskin, 1996, USA, video, color, sound, 4 min.)
Tribe 8, described by lead guitarist Leslie Mah as "a multicultural group of dykes", takes you on a raucous journey of cross-dressing, sex, punk music and s/m set to their song "Fem Bitch Top."

RACE, SEX AND VIOLENCE

This program explores the intersections and performances of sex and violence on the racialized, queer body. Throughout the history of modernity, the site of homosexual practice—if recognized at all—has usually been perceived as degenerate and perverse, inherently connected to the trauma of sexuality itself. The "discovery" of race, and the racialization process, however, has usually been facilitated through overt acts of sexual violation, such as rape, systematic impregnation, coerced prostitution and chemical drug testing.

So, how is a queer, racialized body historically marked through violence? What happens when a queer, racialized subject participates in overt, violent sex acts, especially in the realms of fantasy and representation? Can the nexus of sex and physical violence offer liberatory, even utopic, possibilities? As an alternative to the standard "sociological" treatment of race, these films and videos suggest some important ideas and possibilities about how issues of race, especially in regards to queers of color, can be expressed and conveyed in more interesting, dynamic and subtle ways.—Selena Whang, Curator.

SATURDAY NOVEMBER 16
9 PM NYU CANTOR FILM CENTER

THURSDAY NOVEMBER 21
9 PM KNITTING FACTORY

A NEW WORK BY ELLEN SPIRO

THURSDAY, NOVEMBER 21
7 PM NYU CANTOR FILM CENTER

A New Work by Ellen Spiro
(Ellen Spiro, 1996, USA, video, color, sound, 60 min.)
Details on the day of the screening.

Sponsored by
Candy Bar and Grill
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THE DIVINE ANDROGYNE

SCIENCE FICTION PICTURE SHOW

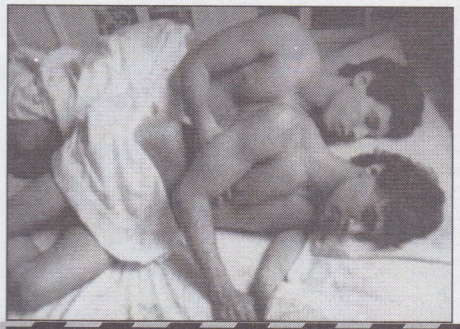
Didn't you always want Spock to grab Kirk's crotch and fight the Klingons together? Well, maybe you'll get some of your sci-fi -apocalyptic fantasies fulfilled with these treats. Curated by the Festival Committee. (86 min.)

SATURDAY NOVEMBER 23
7 PM KNITTING FACTORY

C.U.M. (CONVENTIONAL URGE MANAGEMENT)
(Matias Geraldo Grieck, 1996, Japan, video, color, sound, 8 min.)
Two boys, publicly marked: + (positive) and - (negative) (on their foreheads), meet casually and exchange a mysterious red ball, which serves as a code, to the preparation and "performance" of virtual sex. C.U.M. is a fake PSA of the near future that tries to sell us virtual sex, making it more appealing (and safe) than bodily contact.

THE DIVINE ANDROGYNE•
(David Cutler, 1995, USA, video, color, sound, 25 min.)
A groovy and psychedelic comedy about the New Age drag goddess Chrystallah on a journey from the Antediluvian city of Mu through the streets of San Francisco in search of her inner soul and the Divine Androgyne.

THE SECOND COMING
(Jack Walsh, 1995, USA, 16mm, B&W, sound, 53 min.)
A political thriller set in the near future, in which Carlos, a biracial teen, joins a grassroots effort to combat a Fundamentalist coup d'état. Alienated from his peers and family, Carlos finds companionship with his classmate Ben. Together they make and broadcast videotapes that question the crisis created by the Fundamentalist threat. Returning to some of his favorite progressive themes, Walsh attempts to show how individuals swept up in a chain of historical events can have impact on a seemingly hopeless situation.



THE SECOND COMING

C.U.M.

Sponsored by
Echo Communications

SECRETS

Not Hard Copy but close. Sit right next to the priest with these tell all confessionals and candid accounts of everyday lives. Curated by the Festival Committee. (85 min.)

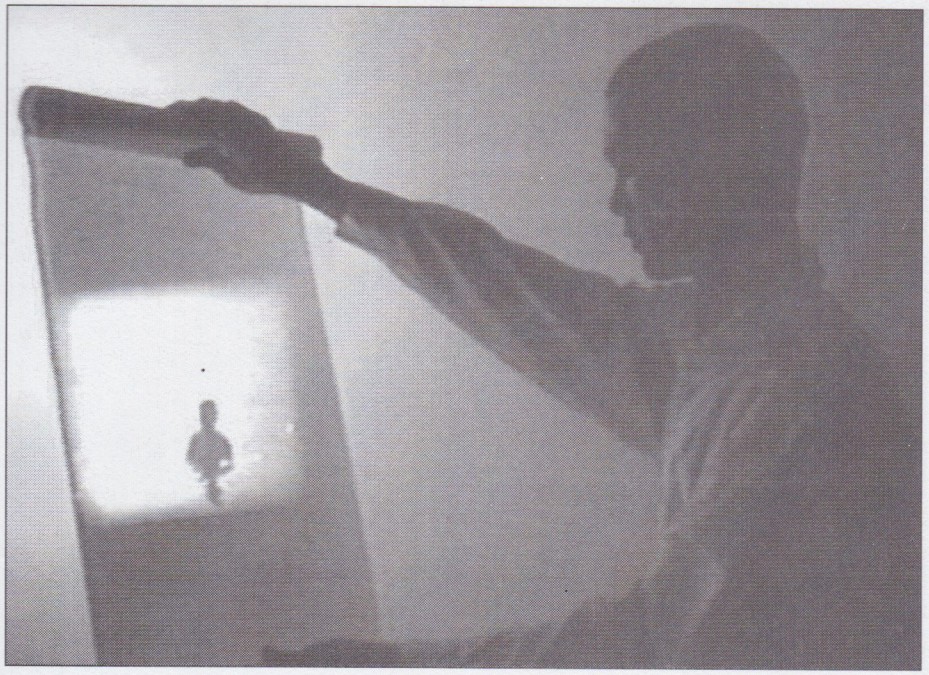
FRIDAY NOVEMBER 22
7 PM KNITTING FACTORY

A CANCER VIDEO

IN FRONT OF GOD AND EVERYONE•••
(Matthew Whitley, 1995, sound, 11 min.)
Singing show tunes, we tumble down a flight of stairs with a sexually abused young man. A music film which chronicles the mental, spiritual and psychological collapse of an abused man. Each vignette features its own music and and visual narrative integrated by the abuse the character received as a child, culminating in a musical number performed on top of the East Village's Hotel 17. Starring performance artist Ffilloydd.

A CANCER VIDEO•••
(Lorna Boschman, 1995, Canada, video, color, sound, 23 min.)
Kathy Canter was a visual artist, herbalist, and long-time friend of the video maker. When Kathy was diagnosed with breast cancer, the two friends decided to make a video about it. In the piece, kathy talks honestly about her fears, the range of treatments she received, and the struggle to keep focused on living when people expect you to die. Kathy's son Ethan speaks about his mother's illness, sometime contradicting her point of view. Lorna's voice serves as a mediator in this dialogue as a complex relationship between the three participants unfolds. The visual treatment is poetic and lyrical. Elements like the prairie landscape, pelicans and snakes are evoked to illustrate Kathy's attitudes toward healing in the face of disease. For her, the snake became a symbol of transformation, away from disease and into a more creative way of life.

MIKE'S FILM•
(David Lamble, 1996, USA, video, color, sound, 51 min.)
Two 20-something Mikes share bathroom stalls, high school dating and other sordid tales. Michael Shriver, an HIV+ gay man in his late 20s confesses his fears about his future, while relating his experiences of being fucked nightly by fellow Seminary students. In beginning his story, 25 year old Michael Jortner describes the anxiety in trying to meet guys in his Costa Mesa high school. Mike's Film documents the survival stories of 2 "Mikes"; exploring that elusive time in a young man's life when he slips over the boundary and goes from an individual who has sex with other men, to a person who acknowledges himself to be gay and who eventually proclaims this identity to the world.



SLANTED VISION

SEXY VISION

A vision of loveliness, and an alluring gaze. Slanted Vision and Peckers Rising provide some critique or new perspective on objectification, while Ronnie is an intimate glimpse of a private moment. Curated by the Festival Committee.

FRIDAY, NOVEMBER 15
11 PM KNITTING FACTORY

SLANTED VISION
(Ming-Yuen S. Ma, 1995, USA, video, color, sound, 50 min.)
An energetic experimental video with eroticized images of Asian men that explores the relation between vision and desire. Working in collaboration with a diverse group of artists, writers, performers and musicians, many of them queer and Asian, Ma has created a promiscuous montage inspired by gay porn, kung fu movies, and TV cooking shows. Introducing the video with a quote from Richard Fung's groundbreaking essay Looking for My Penis, Ma links the video's 3 sections by by visual layering and fast-paced editing. An exploration into pornographic genre film images of Asian men leads into a documentary on contemporary sexual practice among queer Asians, and ends with a multiple restaging of the popular US cooking show You Can Cook, in which this family viewing program is turned into a hilariously perverse safer-sex demonstration seasoned with some serious kung-fu moves. In these three sections, Asian males are shown sexually—objectified as subjects, and perverted. Also, recurring elements concerning specularity—looking and being looked at, pornographic representation, documentary and fiction, identity politics, AIDS/HIV, and safer sex education surface throughout the tape in their various guises, further linking the different sections. In this video, Ma irreverently assesses the debate on positive/negative images, media representation of sexuality and pleasure, sexual practices in the age of AIDS, and their impact on queer Asians.

PECKERS RISING•
(Heyd Fontenot, 1996, USA, video, color and B&W, sound, 20 min.)
A new look at porn, a new look for gay porn. Give me your unshaven, your rubber clad, your boy-next-door and you shall have the liberty to have a good wank!

RONNIE
(Curt McDowell, 1974, USA, 16mm, sound, 10 min.)
Underwaear-clad hustler talks dirty.

SLANTED VISION

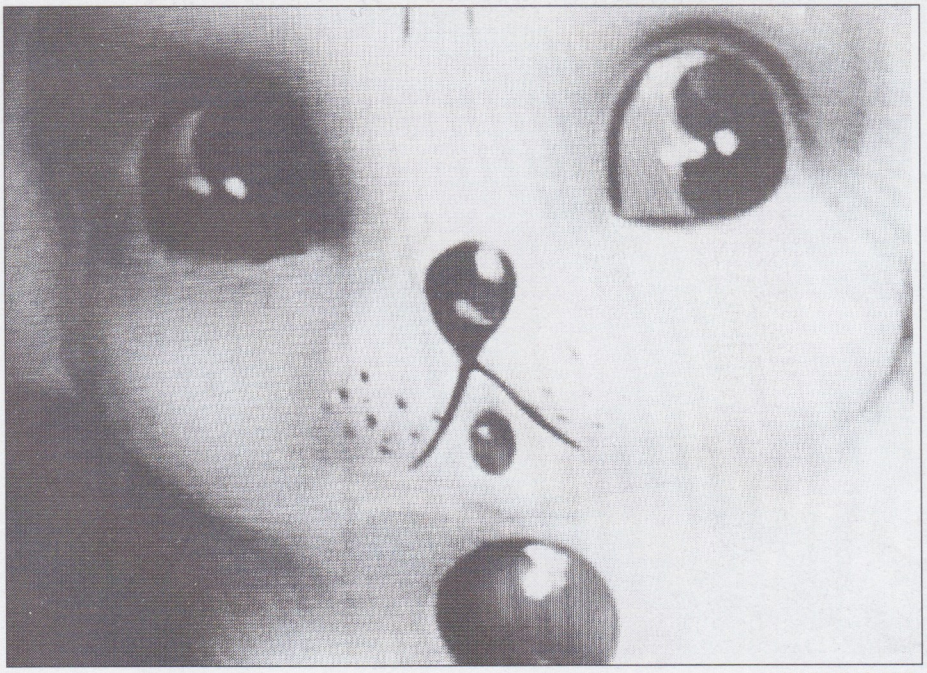
Sponsored by Gay Asian and pacific Islander Men of New York. GAPIMNY provides a safe and supportive social, political and educational forum for gay, bisexual transgendered and questioning API men.

SPIROGRAPH

The goal of Spirograph is not to stare at queers, but to look through queer eyes at a definitely campy and free-for-the-taking het-world. Specifically it examines the rejected world: lost toys, decorative candles, seventies television, the early days of the new age, forgotten cameos, and tired scenarios (here given fresh blood). These works are full of a love for amateur sciences, underdogs, funk and pop culture, glamour, and (most notably) their very medium: video. It's an art form marked with the raw color we've come to associate with documentaries, instruction, porn, sit -coms, and home videos. The artists here utilize these associations to smart and funny ends; sexualizing the sexless, reframing clichéd plot devices, and loading recognizable formats with new ammunition.—D-L Alvarez, Curator. (74 min.)

SATURDAY NOVEMBER 16
11 PM KNITTING FACTORY

TUESDAY NOVEMBER 19
7 PM NYU CANTOR FILM CENTER



RAINY MONDAY

STARWAY TO THE STAIRS•
(Craig Goodman, 1994, USA, video, color, sound, 3 min.)
A sexplosion of plastic, bulk, and indeterminable function, Starway is a venture into the seamy underbelly of design, where aesthetic rules and is curiously arousing.

GETTING CENTERED
(Karla Milosevich, 1995, USA, video, color, sound, 7 min.)
A send up on new age instructional videos which will "place you back in the driver's seat!"

BACKGROUND•
(Craig Goodman, 1996, USA, video, color, sound, 2 min.)
Featuring 3 ungussied lipsynchers and one impossible to lypsynch song, this work brings to the foreground the non-star.

CALL ME, BEEP ME•••
(Karla Milosevich, 1996, USA, video, color, sound, 10 min.)
Suburbia concentrate: here every fantasy and nightmare Hollywood ever introduced to the residences of track homes (poltergeist, get-rich quick schemes, visiting urbanites, a birthday party, exorcism, Denny's, etc.) is heaped on one family in a period of fifteen minutes.

SUPER KRAFT•
(Kota Ezawa, 1995, USA, video, color, sound, 18 min.)
Studio gofer by day, scrawny super hero in times of need, it's S.K. to the rescue! Ezawa's work, while aware of its silliness, holds sincere belief in the power and beauty of its subject.

RAINY MONDAY•
(Craig Goodman, 1995, USA, video, color, sound, 3 min.)
Utilizing time-lapse photography, Goodman depicts the disintegration of "cute" (puppy dogs, corn cobs, hearts, rainbows, etc.)—a Jekyll and Hyde for the Holly Hobby set.

AQUATORIOUS•••
(Kota Ezawa, 1996, USA, video, color, sound, 30 min.)
An action packed submarine adventure story replete with battle scenes, alien forces, and underwater ghosts.

Special thanks to Justin Yockel

Sponsored by
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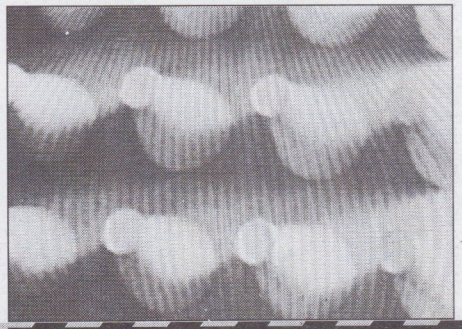
SUPER KRAFT



STARWAY TO THE STAIRS

VLADISLAV MUMASHEV

ST. PETERSBURG VIDEO ART DEALS WITH BEAUTY

Based on the Neo-Academic movement founded by Timur Novikov, this program seeks to regain the notion of the human body's beauty as the chief object to reproduce. This has been done successfully by adherents in painting and photography, including Mapplethorpe, Cindy Sherman, Pierre et Gilles. But the push to rescue classical traditions in art is clear.—Andrei Ventslova, Curator. (66 min.)

SUNDAY, NOVEMBER 17
6 PM NYU CANTOR FILM CENTER

Sponsored by
Echo Communications

MIRIELLE
(Andrei Ventslova, 1995, 9 min.)

THE DISTRESS FROM CLEVERNESS
(Olga Tobreluts, 1993, 10 min.)

THE OTHER PROBLEMS
(Andrei Ventslova,1994, 12 min.)

THE AESTHETIC OF CLASSICAL
(Vladislav Mumashev, 1992, 10 min.)

ROTATION
(Perigee Video Art Lab, 1996, 25 min.)

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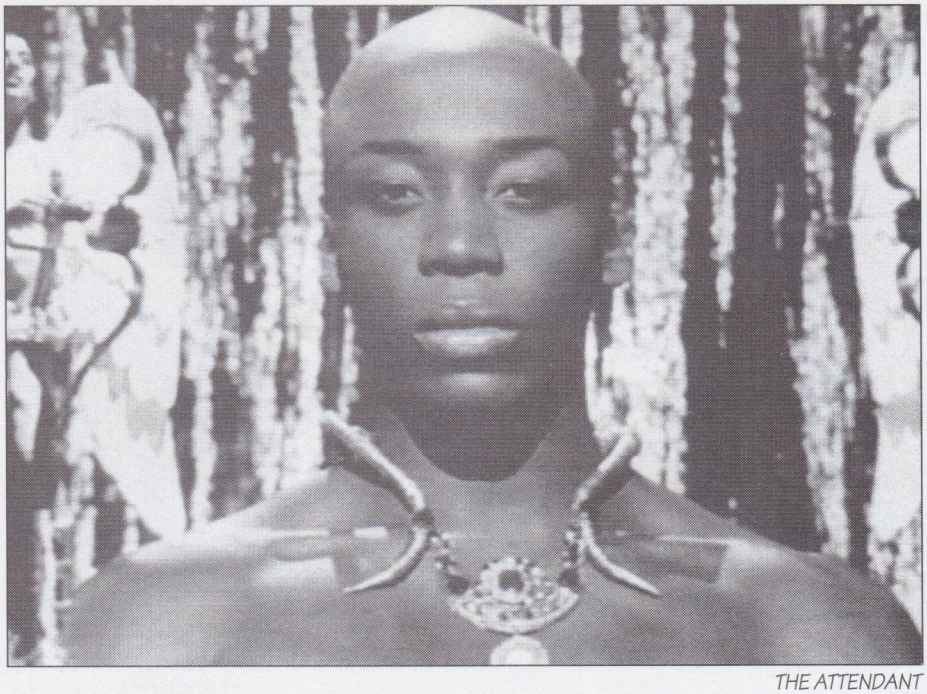
TABOO SUBJECTS

What is a taboo? What makes some things difficult to discuss or describe? What must we carry with us, inside, and what can we make public? Are some things really better left unsaid? This program presents a mixture of questions, provides a few answers, and suggests that all topics are open for discussion. The body as object, the body as metaphor, and the body as identity are three important themes that link this work. Subjects include love vs. power, rape vs. rights to walk through your city, and desire as the antidote for fear. Curated by the Festival Committee. (101 min.)

SATURDAY NOVEMBER 23
10 PM VICTORIA THEATRE



THE ATTENDANT

VICTORIA MIX

BODILY FUNCTIONS
(Jocelyn Taylor, 1995, USA, video, color, sound, 20 min.)
The theoretical Lesbian Body made flesh. The camera functions as voyeur and active observer through interviews about sex and self, and shots of a nude woman who is simultaneously vulnerable and invincible, as she walks through the most urban of cities. A story of discovery begins.

VANILLA SEX
(Cheryl Dunye, 1992, USA, video, color, sound, 7 min.)
Is it who you do, or what you do?

THE ATTENDANT
(Isaac Julien, 1993, UK, 35mm, color, sound, 8 min.)
Black-white power relations are brough to life for a museum guard.

CHASING THE MOON
(Dawn Suggs, 1991, 4 min.)
A re-enactment of street harassment, an attack provoked because lesbians were being lesbians, and claiming a right to walk down the street without dragging the closet along.

THIS IS NOT AN AIDS ADVERTISEMENT
(Isaac Julien, 1987, UK, sound, color, 10 min.)
Made almost 10 years ago, when there was a proliferation of works about AIDS, this piece deconstructs and re-defines the sexual psyche as it must exist in this continuing age of AIDS. There is beauty, romance, sorrow, and a total guiltless joy. The tape asserts that desire is a doorway to love, and the body is the key.

NON, JE NE REGRETTE RIEN (NO REGRETS)
(Marlon Riggs, 1992, USA, video, color, sound, 38 min.)
Five inter-woven tales of coming of age in the era of HIV. This tape uses interviews, poetry and music, and an exquisitely crafted visual language to give HIV and AIDS awareness a compassionate, multi voiced, and sometimes defiant expression. An homage to living fully.

SPLASH
(Thomas Allen Harris, 1992, USA, video, color, sound, 9 min.)
A dreamy, eerie quality pervades this tape. The story is presented like a children's fable, with an almost simplistic narrative, and belies a serious adult examination of the construction of masculinity, and an acknowledgment that the boundaries are not fixed. The tape expresses an internal space of fear, desire, and the subconscious as Harris moves quietly through rooms, between prison bars, and finally under water.

Sponsored by
House of Latex

Undo taboos after the show at Candy Bar & Grill
131 8th Ave. at 16th St.

CORPOREAL SELF

ELLIPSIS••• (Lana Bernberg & Sabisha Friedberg, 1996, USA, color, sound, 9 min.)
Fin de siècle melancholia via dark masses, careful silhouettes and small gestures. This film, about the architecture of light and the landscape of consciousness, is a mixture of simple animation, photographic abstraction and a familiar nervous symbolism.

***LES ATTRIBUTS DU SUJET* (THE ATTRIBUTES OF THE SUBJECT)**
(Jennifer Burford, 1993, France, 16mm, color, sound, 11 min.)
Who permits definition? An injection of sugar and a fragmented rhythm begin the deconstruction of a phrase. Repetition of imagery, innovative use of text, and a re-ordering of the idea of filmic sequence confront the viewer, repeatedly, with the question of how to define, how to experience, how to recuperate a language, to make it your own.

STATIC•• (Nikki Forrest, 1995, Canada, video, color, sound, 7 min.)
The relentless background noise of homophobia. The filmmaker invites you to see yourself through your own eyes, as you would see another, to prevent yourself from disappearing.

HALLELUJAH ANYWAY NO. 5• (Neil Goldberg, 1996, USA, video, color, sound, 2 min.)
Walt Whitman's American classic, Leaves of Grass, broadcast over the loudspeaker of a used car lot—an American classic of another sort.

HOMEBELLY• (Wrik Mead, 1994, Canada, 16mm, color, sound, 8 min.)
"Homebelly offers an unsettling soundscape of a winter storm, set to a live-action animated drama featuring a sleeping body and a persistent rock."—Toronto International Film Festival

CORPOREAL SELF••• (Virgil, 1996, USA, video, color, sound, 4 min.)
An evocative examination of the human form, which falls somewhere between compassion and narcissism. Religious formalism is used to express the erotic, and lively vivid colors express decline. There is more than a hint of the obsessive, and more than a suggestion of the utterly self-conscious body.

CYPRIS•• (Marcelle Thirache, 1995, France, Super-8, tinted B&W, silent, 3 min.)
A silent, abstracted landscape. The nature of form is to hide the object rather than define it, and the nature of light to conceal substance rather than delineate. This is a short study in suggestion, precise and complete.

BACKCOMB••• (Sarah Pucill, 1995, UK, 16mm, color, sound, 6 min.)
A petticoat initiates an encounter with a slithering mass of tentacle hair. The viewer can almost feel the thick lock of hair as it winds its way defiantly through a formerly peaceful domestic scene.

THAT'S WHY I AM CRABBY••• (Vadim Pevzner, 1991,USA, video, color, sound, 10 min.)
An otherwise ordinary day in the life of an average city is twisted ever so slightly to reveal an unspecified and universal frustration.

GAY PRIDE^4• (Timoleon Wilkins, 1995, USA, 16mm, color, silent, 4 min.)
San Francisco Gay Pride Parade 1993 as seen exponentially: 4 frames of the unslit regular 8 mm multiplied by four image variation of the same 25 foot roll. These variations consist of Kodachrome camera original; negative; hi-contrast color positive; and hand-painted negative. Through this window, the film observes the insularity and conformity of gay society while also alluding to the spectre of AIDS.

SAINT•• (Bavo Defurne, 1996, Belgium, 16mm, B&W, sound, 11 min.)
A trembling stream of associative images depicting the execution of Saint Sebastian.

TOUCH ME, FEEL ME, SEE ME

This program presents a gathering of sensory impressions, re-designed languages, and new logic in short experimental works. Textures tell stories, light draws landscapes, and the mundane is made hyper-real. The work ranges from boldly conceptual to lush and abstract, all representing interior realities, or perspectives on the relationship of the body to the world it inhabits, with an unalterable sense that things may never be set right again. When one looks so closely at an object, the object is changed forever. This work brings up the idea that queer expression need not be didactic, realist, about sex or sexuality, or direct in its representation. Curated by the Festival Committee. (64 min.)

SUNDAY NOVEMBER 18
8:30 PM KNITTING FACTORY

WEDNESDAY NOVEMBER 20
7 PM NYU CANTOR FILM CENTER

VILDEH CHAYAS & FRUME FAGEL

(WILD ANIMALS & PIOUS BIRDS)

As Gay Jews, we are often faced with the conflicts between our gayness and our religious traditions. Being Gay and being Jewish are strange and unlikely allies. Can you be a Jew and be Gay? How does being Jewish inform your queer identity? How does being a religious minority tie into being a sexual minority? Does the legacy of Jewish oppression make Queer Jews more prepared than Queer non-Jews for the struggle for acceptance? How does it feel to be oppressed by your own oppressed people? In a world that seeks conformity, the Jew has survived in spite of it. It is with this legacy that the Gay Jew comes out into the world. Two identities. Dual identities. Jewish identity. Gay identity. These Vildeh Chayas and Frume Fagel examine the specific dynamics of being Gay and Jewish and explore the parallels between community and kinship in the Jewish and Gay spheres.—Miryam Kabakov & Robin P. Schatell, Curators. (75 min.)

SUNDAY NOVEMBER 17
6:30 PM NYU CANTOR FILM CENTER

SATURDAY NOVEMBER 23
9 PM NYU CANTOR FILM CENTER

BAD JEWS IN MY KITCHEN

SETH'S AUNTS
(Nina Dabek, 1991, USA, 16mm, B&W, sound, 3 min.)
A black and white poem celebrating nephew Seth's new understanding of family lineage, and his lesbian Aunts' place in it.

SEARCHING FOR THE CONTACT•
(Nina Dabek, 1992, USA, 16mm, B&W, sound, 6 min.)
Geological folds, faults, deformations and points of "contact" become the metaphor for a young woman's examination of her desire to learn Yiddish and her failed quest for connection with her Grandmother.

THE INVISIBLE PROOF OF MY IDENTITY••
(Miriam Sampaio, 1994, Canada, video, color, sound, 10 min.)
The artist questions the notion of "proof" as she examines the issues of invisibility and her own identity as a Jewish dyke survivor of sexual abuse.

"PLEASE KILL ME; I'M A FAGGOT NIGGER JEW" •
(Rachel Schreiber, 1996, USA, video, B&W, sound, 12 min.)
The viewer enters the internet in this video montage exploring Nazi S&M Fetishism and cultural memories, interspersed with stories from the archive of the videographer's own memory.

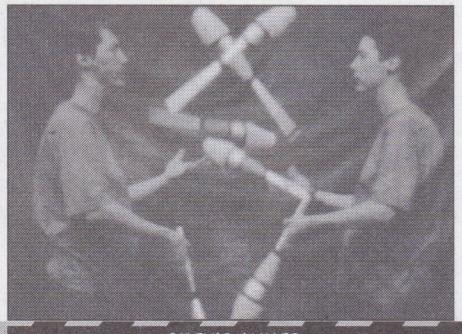
BAD JEWS IN MY KITCHEN•
(Alessandra Ogren & Tai Uhlmann, 1996, USA, video, B&W, sound, 21 min.)
Through a series of intimate video vignettes Jewish dykes in San Francisco's counterculture share their contradictions inherent in their identities, and explore what it means to infuse radical lesbian culture with the flavor of Jewish tradition.

FETAL POSITION•
(Chana Pollack, 1995, USA, 16mm, B&W, sound, 8 min.)
A textured reimaging of personal history, the filmmaker explores the tentative nature of her own birth, shortly after her parents experienced the "crib death" of their second child.

HAPPY MOTHER'S DAY ••
(Uzi Parnes, 1994, USA, video, color, sound, 5 min.)
On a Purim visit to New York a Jewish mother outs her gay son.

***VE'AHAVTA L'RE'AKHA KAMOCHA* (LOVE THY NEIGHBOR)•••**
(Miryam Kabakov & Brian Kates, 1996, video, color, sound, 10 min.)
We're Here. We're Queer. Queer Jewish. This documentary follows a group of Queer Jews who have gathered to demonstrate at the 1995 Salute to Israel Day Parade for their right to participate in the annual parade.

HAPPY MOTHER'S DAY



SETH'S AUNTS

Sponsored by
Echo Communications

VINTAGE • FAMILIES OF VALUE

(Thomas Allen Harris, 1995, USA, 16mm, 72 min.)

Just when we thought we heard enough about family values, here is a film that serves up the real deal. Cutting through the lip flap that gays and lesbians are not essential to family, VINTAGE places the camera into the hands of seven different family members—three sets of siblings who record their own visions of family through intimate conversations that explore issues of parenting and sibling rivalry, sexual identity and homophobia, HIV/AIDS and histories of abuse, as well as love and possibilities for redemption. Conversations between family members merge with personal fantasies and dramatic portrayals, and old home movies slip slide with verité documentary footage to create an audacious and groundbreaking film.

With VINTAGE • Families Of Value, Harris makes his feature directorial debut. Says Harris, "this film began five years ago when I recruited two other siblings—sisters Anni Cammet, Adrian Jones and Anita Jones, and siblings Paul and Vanessa Eaddy—to join me and my brother Lyle Ashton Harris in taking a critical look at our families." With an original score by Vernon Reid, VINTAGE is an unforgettable impressionistic portrait, a virtual family album of contemporary African-American experiences.

VINTAGE ◦ FAMILIES OF VALUE

VINTAGE was our opening night feature last year. We were very proud to present its US premiere, and it has since gone on to screenings at the Museum of Modern Art, Brasil, and is now distributed by Third World Newsreel. We are thrilled to present the film again, in an exciting new context, further helping VINTAGE (and all experimental works) reach new audiences. In many discussions of the film, the binding element of the psychosexual relationships within the families presented here is often overlooked. Here's another opportunity to look closely at the lives of seven siblings and the forces that work on their world. Curated by the Festival Committee.

FRIDAY NOVEMBER 22
6:30 PM VICTORIA THEATRE

VICTORIA MIX

Sponsored by the Audre Lorde Project, a newly-created Center for Lesbian Gay Bisexual Two-Spirit and Transgender People of Color Communities, whose mission is to promote and ensure the physical, mental, spiritual, and political health of these NYC area communities.

DJ Fred Pierce spins house for U & ME
and a loyal African American cowd beginning at 10 PM
Octagon
555 W. 33rd St.
at 11th Ave
212.947.0400

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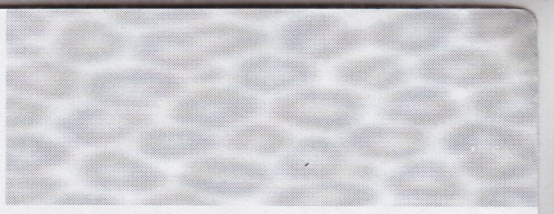

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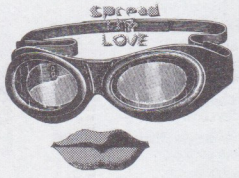

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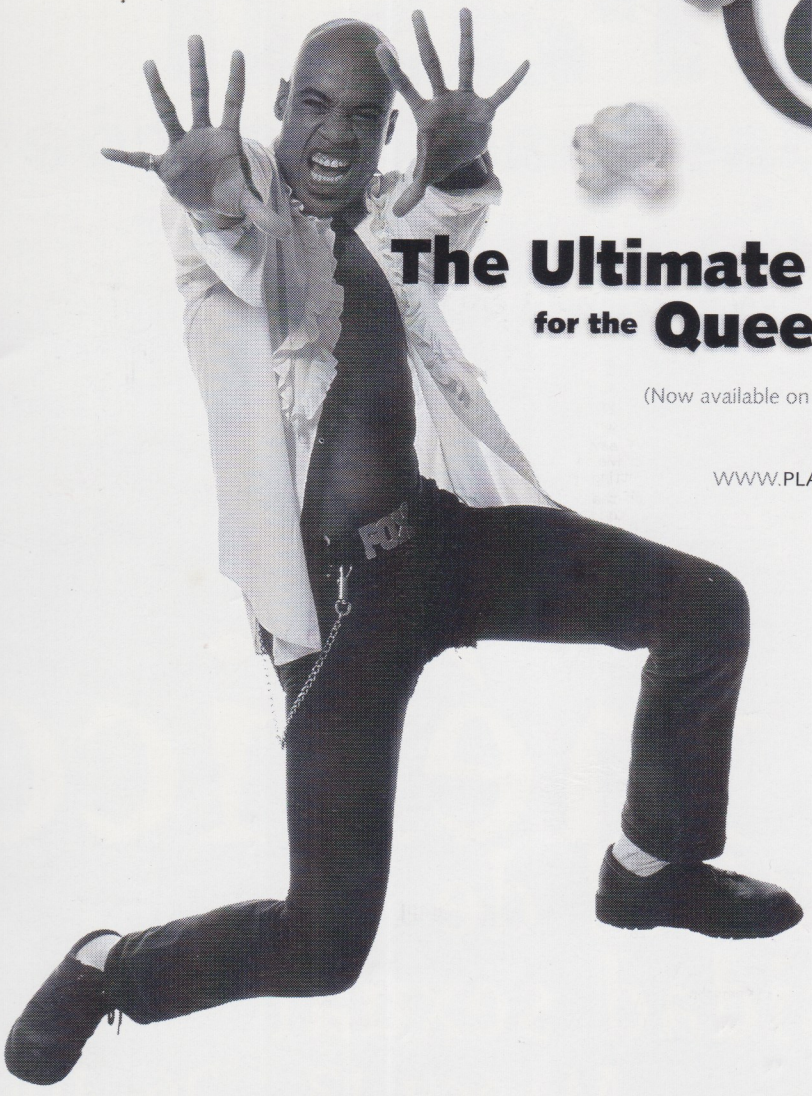

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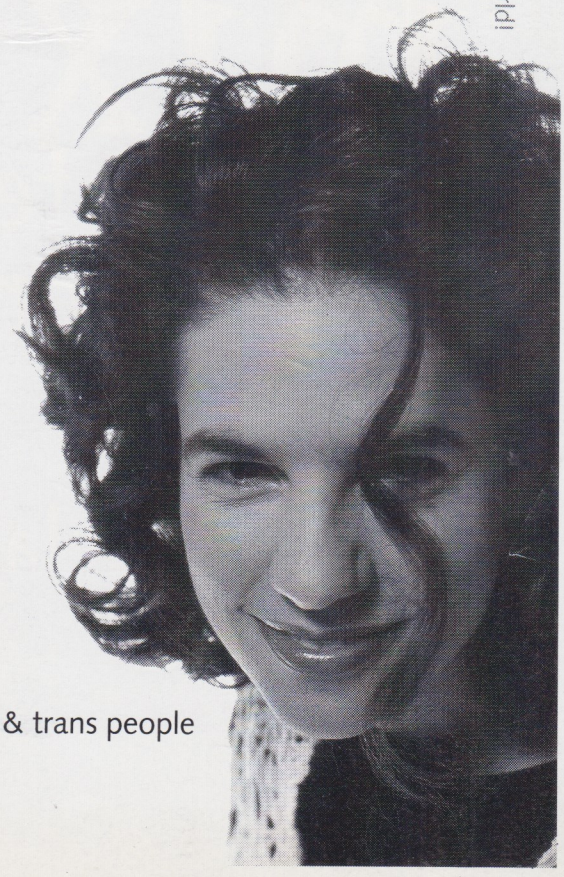

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